

HSS

MUSIC: DROPKICK MURPHYS • 39 / FILM: THE HUMAN STAIN • 50 / ARTS: RISK • 58

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

FREE

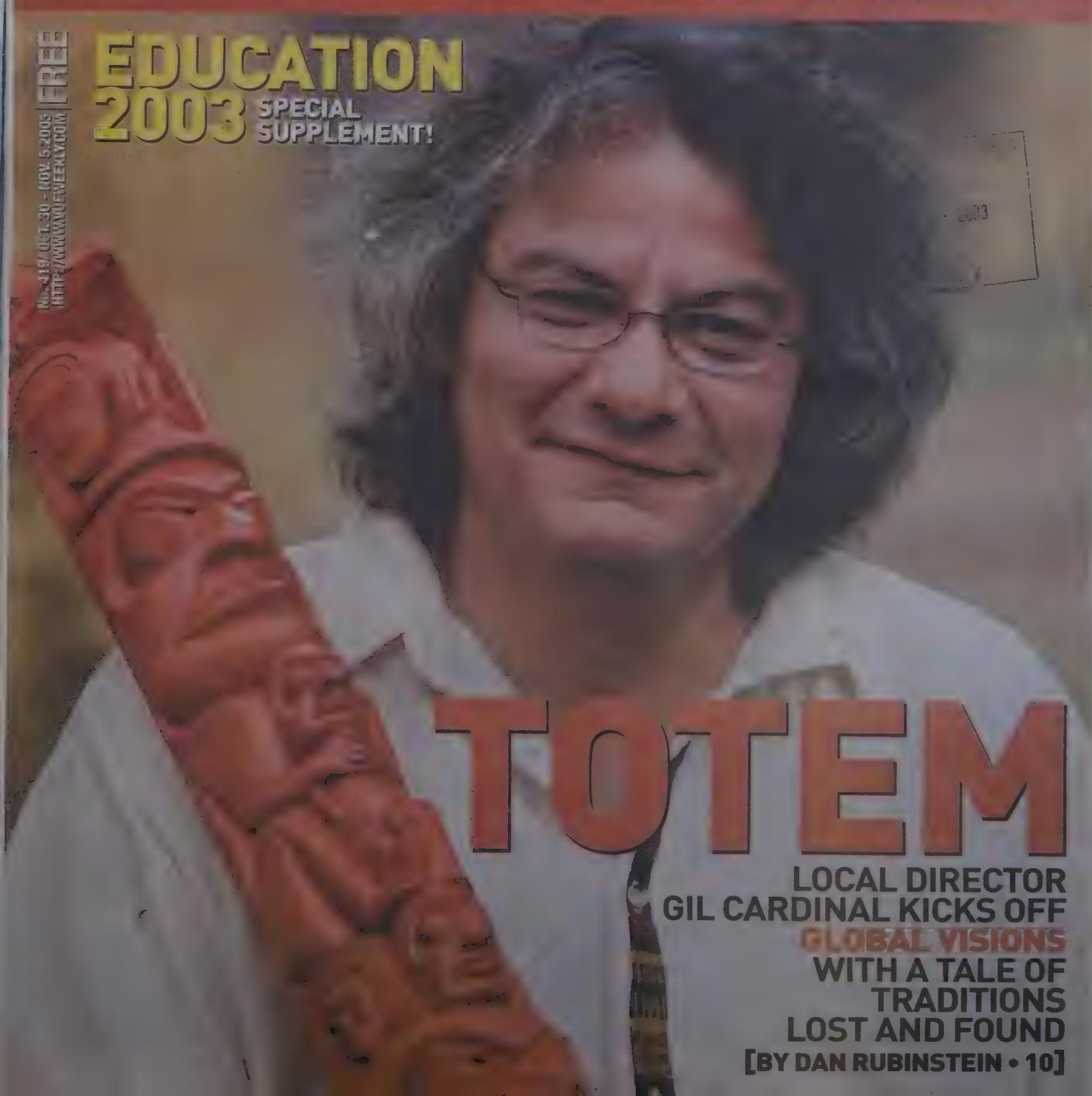
NOV 19/DEC 3 - NOW \$5.20
[HTTP://WWW.VUEWEEKLY.COM](http://www.vueweekly.com)

EDUCATION 2003

SPECIAL
SUPPLEMENT!

TOTEM

LOCAL DIRECTOR
GIL CARDINAL KICKS OFF
GLOBAL VISIONS
WITH A TALE OF
TRADITIONS
LOST AND FOUND
[BY DAN RUBINSTEIN • 10]





DODGE

THE NEW SRT-8

SELECTED HOT NEW CDS

BEST BUY

**\$9.99
EVERY DAY**

Available Tuesday,
November 4



JA RULE



(M2054574)



SARAH McLACHLIN
Afterglow
(M2056622)



BON JOVI
This Left Feels Right
(M2056478)

SHERYL CROW
The Very Best Of



(M1686543)



(M1867181)



(M1871851)



(M2019380)



(M1868576)



(M1775403)



(M2022154)



23.99 DVD

19.99 VHS

(M2046463, M2046462)

Disney • Pixar
© 2003 Disney/Pixar

New
Release

Available Tuesday,
November 4

Release dates subject to change

The
Sights & Sounds of
SUPERB SAVINGS

**• 9.99
Each**



(M1686888)



(M1789375)



(M1862474)



(M2027861)



24.99

(M2045588)



(M1813778)



(M1833353)



(M1813780)



GET YOURS

Thousands of Possibilities

Hey Edmonton!

Check out the new
store nearest you

Edmonton North
Skyview Power Centre



(780) 377-4575

There are now 3 locations
in Edmonton to serve you!

**Edmonton
West**

West Point Centre, North
(780) 443-6700

**Edmonton
South**

9931 19th Ave.,
South Edmonton Common
(780) 431-6700

STORE HOURS:

Monday – Saturday: 10am – 9pm

Sundays: 11am – 6pm

ADVERTISING POLICY: Where rebates or programming credits are indicated, any applicable taxes are calculated and payable on the price before rebate or credit. Applicable postage must be paid on mail-in rebates. Rebates payable in US dollars subject to currency fluctuations and may be subject to Canadian bank processing fees. Best Buy is not responsible for manufacturer's mail-in rebates. Not all products are available in all stores. Best Buy is committed to accurate pricing. In the case of a discrepancy between our price tag and our cashier's computer, a customer will be able to purchase the product at the lower of the two prices. We will then take steps to correct the error. All returns, exchanges and price adjustments must be made in the country of original purchase. All rights reserved. No part of this document including pricing information, may be reproduced in any form, by any means without Best Buy's prior written permission. Intel, Intel Inside, Pentium, and Celeron are trademarks or registered trademarks of Intel Corporation or its subsidiaries in the United States and other countries. **BONUS OFFERS:** One bonus offer per customer. Not valid with any other promotional offer or previous purchases. No dealers. **RAINCHECKS and LIMITATIONS:** Unless noted, rainchecks are available for advertised products. We reserve the right to limit quantities.

Prices and offers good through November 5, 2003 at Best Buy locations in Canada

©2003, Best Buy Canada Ltd. All rights reserved.



CONTENTS

FRONT

- 4 Print Culture
- 6 Media Jungle
- 7 Vue News
- 7 VuePoint
- 8 Tom the Dancing Bug
- 8 Haiku Horoscope
- 9 Three Dollar Bill
- 10 Global Visions
- 19 In the Box
- 27 Education

DISH

- 16 Dish Weekly
- 17 Cooking with Guinness

MUSIC

- 20 This Week
- 22 Music Notes
- 24 Music Weekly
- 26 Root Down
- 39 Dropkick Murphys
- 42 Good Riddance
- 43 Street Vision
- 44 The Neckers
- 46 North Mississippi All-Stars
- 47 BPM
- 48 New Sounds

FILM

- 50 *The Human Stain*
- 50 *In the Cut*
- 51 *Sylvia*
- 52 *Sweet Sixteen*
- 52 *Beyond Borders*
- 54 Film Weekly

ARTS

- 56 *Dead Man Talking*
- 56 *A Midsummer Night's Dream*
- 57 Mark Freeman
- 58 *Risk*
- 58 Theatre Notes
- 59 Arts Weekly
- 60 Free Will Astrology

THE BACK

- 61 Events Weekly
- 61 Classifieds
- 62 Alt Sex Column
- 63 Hey Eddie!

Listen to TERRA INFORMA

a CJSR special promoting the 2nd Annual 'Green is Gold' Eco-conference.

Terra Informa will feature interviews with eco-conference speakers

Elizabeth May, the Executive Director of the Sierra Club of Canada on WHY KYOTO IS NOT ENOUGH: THE THREAT OF CLIMATE CHANGE

and Anna Blythe-Lappe activist and founder of the Small Planet Fund Finding on the EDGE OF HOPE: STORIES OF FOOD, FARMING & DEMOCRACY.

Listen to Terra Informa this Friday, October 31 from noon to 1 pm on CJSR FM88. Terra Informa will also feature information

on the conference sessions, speakers and tons of environmental tips to restore and heal the Earth. The 2nd Annual 'Green is Gold' Eco-conference takes place November 1-2, 2003 at the University of Alberta.

ON THE COVER

Towering above all the other films at this year's Global Visions Film Festival, appropriately enough, is local director Gil Cardinal's *Totem: The Return of the G'psgolox Pole*, a complex tale of art, tradition and cultural appropriation, and Dan Rubinstein's interview with Cardinal kicks off our exhaustive festival coverage • 10

MUSIC

The proof is in the punting for the Dropkick Murphys • 39



FILM

Anthony Hopkins gets into a messy affair in *The Human Stain* • 50



print culture

BY CHRISTOPHER WIEBE

She lost it at the movies

Whether or not Ottawa writer Elizabeth Hay's novel *Garbo Laughs* (M&S) wins this year's Governor-General's Award for English fiction (and Douglas Glover's *Elle* is a very strong contender), I believe time will prove its exceptionality, its importance.

Few speak about the "craft of writing" these days, but it is here in abundance: tonal shadings, structural complexity and an ensemble of characters that generate uncommon energy and great dialogue. This kind of writing

takes long, hard work, and Hay has been relentlessly exploring the permutations of form and voice since the appearance of her debut story collection, *Crossing the Snow Line*, in 1989. Early in her career, Hay blended autobiography and fiction in two "documentary novels" before shifting to more emphatically fictional terrain with the celebrated story collection *Small Change* (1997) and the Giller-nominated novel *A Student of Weather* (2000). *Garbo Laughs*, written in Hay's by now distinctively understated voice, gives us her literary talent in full, extravagant bloom.

A novel about movie love and real love, *Garbo Laughs* finds a pitch-perfect balance between comedy and sadness. Driven less by plot than character, the novel concerns Harriet Browning, a quirky middle-aged writer obsessed with old musicals and films (particularly those starring Cary Grant, Frank Sinatra and

ARTS

Paul-André Fortier flirts with danger in *Risk* • 58



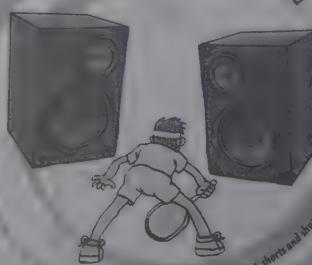
Gene Kelly), watching them repeatedly with her daughter and precocious 11-year-old son Kenny. While her husband finds her behaviour increasingly baffling, Harriet writes letters to film reviewer Pauline Kael that she never posts, and finds companionship in her neighbour Dinah (and aggravation from others). The homey community of Old Ottawa South (which provided much of the setting for *A Student of Weather*) develops into a central character in its own right, one transformed by market forces and the 1998 ice storm.

Harriet's enormous appetite for film and Pauline Kael grows out of Hay's own experience. After working across Canada as a CBC radio personality in the 1970s, she worked as a freelance journalist in Mexico and Central America. She moved to New York City and,

SEE PAGE 8

be bop cortez

via Heavy Metal Jazz Concepts and Major McCa



An evening of shiny shorts and dimmed rock

VUE



Saturday, November 8

A SERVICE OF YOUR STUDENT UNION FOR ALL OF A STUDENTS, STAFF, ALUMNI AND THEIR GUESTS

www.cjsr.com





NAUGHTY DOG



PlayStation®2

AVAILABLE AT

WAL-MART
WESELLFORLESS
every day!

Jak is a trademark of Sony Computer Entertainment America Inc. Licensed and developed by Naughty Dog Inc. © 2003 Sony Computer Entertainment America Inc. PlayStation and the PS family logo are registered trademarks of Sony Computer Entertainment Inc.

VUE WEEKLY

10303-108 St.
Edmonton, AB T5J 1L7
Tel: (780) 426-1996
Fax: (780) 426-2889
e-mail: <office@vue.ab.ca>
website: www.vueweekly.com

Issue Number 419

October 30-November 5, 2003
available at over 1,400 locations



media
jungle

BY STEVEN SANDOR

Commie dearest

My mother and father have always been a source of inspiration for me. I can barely imagine what it was like for them in that eventful autumn of 1956, lying in the flatbed of a truck speeding towards the Hungarian/Austrian border, told by their guide to be ready to use the machine guns they lay on in case the vehicle was stopped by Soviet soldiers. What an act of courage to leave their homeland to guarantee better lives for their three as-yet-unborn sons, to lie low in the fields the Soviet soldiers patrolled with dogs ready to sniff out dissidents.

Had my parents not made it over the border, had they been caught by a cruel army bent on reprimanding a nation that had dared speak up against the tyranny of Communism, they would have either been coldly executed and forgotten in a western Hungarian field or brought back to Budapest to face a life much worse than death. My mother still remembers the Soviet army targeting a hospital in which Hungarian revolutionary soldiers were being treated; my father can recall snipers firing into a crowd of Hungarian civilians in the streets of Budapest. They both remember the tanks, the way they roared down the streets, shaking the foundations of the homes and businesses they passed, all emblazoned with the

hated symbol of the red star. For the millions of Hungarian, Poles, Czechs, Slovaks and other stolen nations that lived under the thumb of Stalin, Khrushchev and Brezhnev, the red star was equal to the swastika in the way it promoted tyranny and death. While Ronald Reagan did not get many things right in his eight years as president, he hit it right on the nose when he called the Communist regime an "evil empire."

When I return to Hungary, I feel at once a great sense of home and a great sense of displacement. I understand that Budapest is the city where I should have grown up; that a morning walk up Andrassy Street or a late-afternoon espresso at the Anna coffeehouse should have been almost-daily rituals of my life. But even though the Soviets drove my parents and millions of other Hungarians out of their homeland 15 years before I was born (Hungarians have more diaspora per capita than any other ethnic group in the world), I

and politicking, I had not noticed until that moment the bright red five-pointed star that was decalled onto our balcony barrier.

My mother pointed to it. "What... is... that?" she coughed. "That star isn't going to be red when you open, is it?"

Even though she was warm about the rest of the project, the red star rocked her. She later made a pointed joke that my goatee bore an uneasy resemblance to Lenin's, and it was the first topic of discussion when she called my father that night.

In truth, our red star really wouldn't be considered out of place in North America. The symbols and icons of the Communist era have not died—now they're fashion statements. Unlike the swastika, which is pretty well banned everywhere on the planet save for a few out-of-touch white power groups, the red star and images of those who once flew it remain icons. And it goes a lot further than the university kid with a Che Guevara shirt; go to Calgary, and

ja.com) is currently showing off a new line of red-star T-shirts and merchandise. "Star light, star bright, first big red star I see tonight..." states the company blurb. "Once proud symbol of Soviet block [sic] dominance? Universal symbol of power and omniscience? We have no idea, it's just a big RED STAR with a black outline. Draw your own conclusions from the star imagery, but it looks damn fine on a T-shirt or a drinking Stein."

Heck, I've always been suspicious of the red star on the Heineken bottle. Yes, I know that the red star has long been a symbol—badge of honour, even—bestowed upon premier brewmasters, but heck, the swastika was once a sign of peace, too.

The whole idea of "communist chic" is even goofier in Budapest; across from the national library and parliament, a red, white and green Hungarian flag with a hole cut out of the middle commemorates the civilians and revolutionaries who were killed by

the communists in '56. The red star has been removed from the flag, a symbol it will never fly again. But walk across Pest to the hip Dunapart mall, and you'll find shops displaying fur hats with red stars and old Red Army uniforms. In the centre of the mall,

amidst the buzz of canned rock music and an army of American chain stores, there's a display of old communist relics, from images of former leaders to army supplies, placed in a glass case as some kind of *art nouveau* statement. Even in a land where the red star symbolized oppression, the symbol has gained nouveau-chic credibility.

I guess the red star will be used as an icon for a while; hopefully, in the long run, it will once again serve as a reminder of a great tyranny that cannot be allowed to repeat itself. But if it generates sympathy for these devils, then I will have to take a can of paint with a nightspot known as the Red Star.

Designer Tiny Ninja (www.tinyninja.com)



feel like I am returning to a city that was once home.

Last month, my mother came to Edmonton for a brief visit to check up on her son and have a look at the Starlite Room, a downtown concert hall in which I had invested. I gave her an afternoon tour of the venue and she nodded in appreciation at the renovations that had taken place in the old Salvation Army Citadel building that my five partners and I had purchased. At first, she was impressed by the work, but she stopped cold when she looked at our bright red balcony railings. Somehow, in the midst of weeks upon weeks of planning, renovations

Sales and Marketing Manager Rob Lightfoot <rob@vue.ab.ca>
Advertising Representatives Manlee Amolo <sales@vue.ab.ca>
Distribution & Promotions Representative Mariann Sinkovics <mariann@vue.ab.ca>
Local Advertising Call 426-1996
National Advertising DPS Media (416) 413-9291

Contributing Editors Phil Duperron (Music Notes) <musicnotes@vue.ab.ca> Glenys Switzer (Listings) <listings@vue.ab.ca>

Contributors Sean Austin-Joyer, Jonathan Ball, Ruben Bolling, Chris Boutell, Josef Braun, Rob Breszny, Richard Burnett, Sheryle Carlson, Penny Cholmondeley, David DiCenzo, James Elford, Minister Faust, Jenny Fenikas, Brian Gibson, James Grasdal, Lisa Gregoire, Allison Kydd, Sam Lowry, Agnieszka Matejko, Andrea Nemerson, Kathy Ochoa, Liam Harvey Oswald, Kristine Owram, Shannon Phillips, Steven Sandor, Murray Sinclair, Jared Stoffo, Francis Tétrault, Chris Wangler, Christopher Wiebe

Cover Photo Francis Tétrault

Production Assistant Michael Siek

Administrative Assistant David Laing

Printing and Film Assembly The Edmonton Sun

Distribution

Sarah Douziech, Stewart McEachern, Bob Riley, Killian Selsky, Wally Yanish, Clark Distribution

Vue Weekly is available free of charge at well over 1,400 locations throughout Edmonton. We are funded solely through the support of our advertisers. *Vue Weekly* is a division of 783783 Alberta Ltd. and is published every Thursday.

Canada Post Canadian Publications Ltd. Sales Product Agreement No. 40022989



Audit Bureau of Circulations Member

Make us your booklover's choice.

•service

•selection

•savings

Chapters
www.chapters.ca

Indigo
Books Music & more
www.indigo.ca

COLES
THE BOOK PEOPLE

EVENTS

Conference sends eco across campus

EDMONTON—Even though everyone from Shell to Starbucks fancies themselves a sustainability innovator these days, it's still not easy being green in Alberta. This weekend, the University of Alberta Students' Union's Environmental Co-ordination Office of Students (ECOS) is taking another run at giving Edmonton environmentalists a space to build green momentum, with their second annual eco-conference, entitled *Think Global, Act Local, Stay Hopeful*.

Last year's inaugural Green is Gold conference brought former American Green Party presidential candidate Ralph Nader to town to speak to a sold-out crowd. This year, the conference continues the tradition of bringing controversial and high-profile viewpoints to bear on environmental issues. A Sunday afternoon session, for instance, pits former federal Tory leadership contender David Orchard against NDP leader Jack Layton in a debate on the environment and politics. "The point of diverse speakers and a debate or workshop format is to get people thinking critically about the solutions that are out there, and also to spur them into action," explains Mike Hudemra, last year's SU president and the founder of ECOS and the conference. "That's the more important element, and you just don't get that kind of energy from listening to one lecturer."

ECOS was also designed to ensure that sustainability on campus remains a priority, in university operations as well as general decision-making. ECOS director Geneva Rae often deals with the U of A administration's Sustainability Task Force and believes we have much to learn from other jurisdictions. "One of our most interesting conference workshops this year is [on] the role of universities for a sustainable future," she says. "As a university, we should be community leaders, but the U of A is lagging behind. We still haven't learned that taking sustainability seriously is not only good for the environment, but also saves the university a lot of money in the long run."

The conference's Universities and a Sustainable Future workshop will be led by Kerri Klein, the B.C. co-ordinator for the Sierra Youth Coalition (SYC). The SYC has been running a sustainable campuses project since 1998 and this month launched a campaign called Greening the Ivory Towers: From Academia to Action. "The project empowers students to use their campus as a living lab to perform assessments on campus sustainability," Klein says. "This process is holistic; it considers the interconnectedness of the ecological and socio-economic spheres and provides a scientific tool for measuring sustainability on Canadian campuses." Indeed, the current U of A Sustainability Task Force is anything but "holistic and interconnected," governed as it is by a central administration. Rae describes the



process as compartmentalized: "One group looks at human environmental issues," she says, "and the other reviews physical operations. They are also only advisory and meet more like an ad hoc committee, without clear direction."

Klein hopes her workshop will give U of A students ideas for improving their administration by providing concrete examples of how sustainable practices can save universities tons of cash. "For example," she says, "UBC began energy and water retrofits that will save the campus \$2.5 million annually by reducing energy use by 20 per cent and water by 40 per cent. Of course, investments have to be made, but the pay-back period is only eight years—not bad when you consider how long a university is going to be around."

Klein argues that events like the eco-conference are essential to meeting sustainability objectives on campus because students are the drivers of change. "Change is difficult to embrace [for university administrations]," she says, "especially when it calls for being a leader in making decisions with ecological, social and economic variables." The problem, she continues, is that "while students have a lot of energy, they don't have time. Universities are large bureaucracies and it's common for students to begin lobbying for change within their university career but graduate before they see results. So it's crucial to have administrative support and a long-term commitment."

The eco-conference will take place on campus on Saturday, November 1 and Sunday, November 2. Student admission is \$25, or \$35 for non-students. For more information, go to www.su-ecos.ca, e-mail ecos@ualberta.ca or call 492-7134. —SHANNON PHILLIPS

TECHNOLOGY

Track mentality

HELSINKI—Last year, California-based Wherify Wireless developed and released a wristwatch containing a

GPS-powered tracking device, which would allow parents with both \$200 to spare and a child who hates free will to follow their kid's location and movements over the Internet. While the subject is obviously not impervious to controversy, the Wherify watch has found a niche in the American market and is already being used by schools to keep track of students on field trips.

Until now, child-tracking has been an exclusively American phenomenon. But if new legislation permitting parents to follow their children on the Internet using the common cellphone is passed, Finland may become the first European country to embrace the concept of people-tracking and one of the first European countries to allow individuals to track others without their consent.

Of course, the bill has piqued the interest of pundits worldwide, and while some have lent the idea philosophical support, most have questioned why parents would need the technology and speculated darkly about the effect it would have on children. "We are teaching children that society is a very dangerous place," Frank Furedim, author of the aptly-titled book *Paranoid Parenting*, told the BBC. "We're telling them to be scared of life, to distrust everyone. And that has to have a negative impact in the long term. In part, this is being driven by the manufacturers, which peddle such devices to parents and make them feel irresponsible if they don't use them. But at the same time, Western culture is very hospitable to such marketing because there is currently a heightened perception of risk."

Lisa Firestone, a clinical psychologist at the California Glendale Institute, takes a less damning view of the technology, but she's concerned all the same that it will lead to a false sense of parenting. "On the one hand," she said to the BBC, "these tracking devices show that parents care, and that's not a sentiment we should attack. On the other hand, following your child in this way is not real engagement—it's pseudo-involvement. It shouldn't be a substitute for

having a real conversation with your child, for spending time with them."

With child-tracking technology gaining ground in the U.S. and now in Europe, one has to wonder how long it will be until Canada too gets involved in the debate. —CHRIS BOUTET

ENVIRONMENT

Sweden seeks support for post-Kyoto plan B

STOCKHOLM—Worried that Russia will kill the Kyoto Accord, the Swedish government is calling on Canada, Japan and the rest of Europe to go back to the table to discuss a new environmental deal to replace it.

"We are disappointed with Russia," Swedish Environment Minister Lena Sommestad told Reuters. "If Russia does not ratify, we have to find other forms of cooperation. Those countries that have ratified the agreement should have a discussion in the coming years about how we can go ahead." But Sommestad added that the preferred option would still be to have Kyoto-supporting nations put enough political pressure on Russia to get a ratification bill in front of the Duma. "We need to sit together with other countries that have ratified the Kyoto agreement—like Canada, Norway, Japan—and discuss what we can do to get the Russians to ratify," she said. "It is important to have other players as well."

Prime Minister Jean Chrétien told the Canadian media last week that Russian President Vladimir Putin had given him his word that Moscow would ratify the environmental accord. But later, Canadian government officials admitted that Putin also warned Chrétien that the bill would have to pass through the Duma first—basically a warning that if the Duma balks at the deal, the Russian leader's hands are tied. The Swedish call is proof that the international community has taken the Putin promise with a grain of salt. —STEVEN SANDOR

BY CHRIS BOUTET

Exporting diamonds

When it was announced last week that the Edmonton Trappers baseball team had been sold and would be moving to Round Rock, Texas in 2005, the news hardly came as a surprise. After all, for years—since the Drillers indoor soccer team imploded under the weight of its own unpopularity (and the strange decision to play rock music during games)—the Trap had been carrying the torch as the redheaded stepchild of the local sports scene.

But in a classic case of not realizing what we had until it was gone, news of the sale has caused a surprisingly decent-sized uproar in the City of Champions, especially compared to our reaction to the Drillers failure. No one really expected indoor soccer to gain a foothold in Edmonton's Darwinian, survival-of-the-fittest sports ecosystem.

And this, of course, is the major difference between the Drillers and the Trappers: the baseball team was doing fine financially. It had a loyal fanbase, affordable tickets and, since the salaries of the players were covered by their major-league affiliates, all the Trappers had to worry about was covering the cost of their daily operations. Moreover, the city thought enough of the team to put five million bucks into renovating John Ducey Park (or Telus Field) in 1996. These aren't indicators of a team that would someday have to move for financial reasons. And that's what hurts the most.

In reality, the Trappers' departure has more to do with simple geography than economic stability and fan support. With the recent sales of the Vancouver Canadians and Calgary Cannons baseball clubs, Edmonton became an unnecessarily distant blip on the Pacific Coast League's radar. From the PCL's standpoint, it didn't make sense to burden the league with the inflated cost of traveling this far north. The Trappers, despite their success in Edmonton, were a drain on their opponents' coffers.

That's why there were no warning signs, no pleas to the public for higher attendance or more money. That's why the Trappers are fleeing a city of nearly a million people for a suburb of Austin with a population roughly that of Sherwood Park. That's why there's such a large public outcry. Edmonton's team was by all accounts stable and healthy—except for its unfortunate location way up here on the tundra. Perhaps what stings most is that, despite all our fanfare about the greatness of Edmonton on the world stage, losing the Trappers makes us uncomfortably aware of our own obscurity within North America. ☀



three
dollar
bill

BY RICHARD BURNETT

Insha'Allah

Irshad Manji has a big mouth, and God bless her for it. I can't tell you how many times over the years I've heard people say nasty things about her, especially after she became host of the now-defunct Canadian TV newsmagazine Queer Television, and after CHUM made a CRTC bid to launch the digital-cable QT-Queer Television network with Manji at the helm.

Almost immediately she was called a bitch. Others said Manji was too strident. Others said she had to get rid of her mustache. What they all couldn't stand is that Manji speaks her mind, and when she does, people listen. And she's good at it too.

So it's no surprise that Manji, 34,

has been getting plenty of media attention and mixed reviews for her just-published book, *The Trouble With Islam: A Wake-Up Call for Honesty and Change* (Random House). I don't want to review her book here other than to say it's very readable and will infuriate conservative Muslims. "I am a Muslim refusenik," she writes. "That doesn't mean I refuse to be a Muslim; it simply means I refuse to join an army of automatons in the name of Allah. I take this phrase from the original refuseniks—Soviet Jews who championed religious and personal freedom. Their communist masters refused to let them immigrate to Israel. For their attempts to leave the Soviet Union, many refuseniks paid with hard labour and, sometimes, with their lives."

Manji has already received many death threats—go figure—and now has a bodyguard. "He's been assigned to me in consultation with the police," she says, "and Random House and I are splitting the cost, including the securing of my home." And you know it's only going to get worse: Manji's book will be published in Britain, France, the United States and Australia next year.

"The trouble with Islam is the lies we Muslims tell one another to cover

up what's happening on the ground—the ill treatment of women, the Jew-bashing and the ostracism of homosexuals," she explains. "And in countries like Mauritania, Yemen and Sudan, slavery—legalized enslavement—continues under Sharia law. But the response [among many Muslims] is, 'It's all about the White House, the CIA has done this to us. It's Israel, it's the Zionists who have done this. It's the house of Saud in Saudi Arabia. It's [the ultra-conservative sect of] Wahhabism.' Now, Wahhabism is a problem. But it's only 300 years old. Our problems date back to 1,000 years ago."

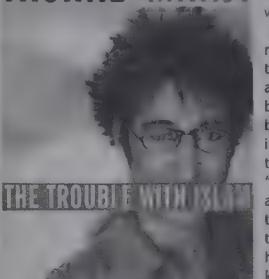
As for Irshad's homo detractors who rejoiced when CHUM's bid for the QT Network lost out to the embarrassingly bad PrideVision Network, when I ask Manji what she thinks of PrideVision, she replies, "I wish them well, but I don't subscribe to that [pay] channel. They can call it PrideVision, but I don't know where the vision is."

She dismisses her queer and Muslim critics by taking to heart advice given to her by none other than

Salman Rushdie last year. "I asked him, 'Salman, why would I consciously cross the line knowing that it could invite [the fatwah] visited upon you?' And he replied, 'Because a book is more important than a life.'"

Manji balked at Rushdie's assertion. "But he explained to me," she says. "Once a thought has been thought, it can be disagreed with, it can be vitriolically opposed, even violently opposed. But it cannot be unthought. And that is the gift that writers give to this world." ☀

IRSHAD MANJI



THE TROUBLE WITH ISLAM
A WAKE-UP CALL FOR HONESTY AND CHANGE

WIN A CUSTOM BLACK DOG JACKET
DRAW DATE: MONDAY, NOVEMBER 24



YOU CAN ORDER YOUR OWN DOG JACKET
FOR A LIMITED TIME ONLY... OCTOBER 27-NOVEMBER 24
ASK YOUR SERVER FOR MORE INFORMATION



Roll up your
sleeves,
Canada!

Blood.
It's in you to give.

Call today and book
your appointment.



1 888 2 DONATE
(1 888 236-6283)

SIZE IS EVERYTHING!



TONS OF SPACE!

**GREAT LOCATION
IN THE RIVER
VALLEY!**

**EVERYTHING ELSE
YOU'LL EVER WANT!**

**FREE
APPLIANCES &
PARKING WITH
THIS AD**



**AT 105 STREET
& 97 AVENUE**

Phone

906-6116

for answers to all your questions

**SUITES AVAILABLE NOW
STARTING AT JUST \$160,000**

ON THE COVER



Poles apart

Is Gil Cardinal's *Totem* the story of cultural theft—or cultural preservation?

BY DAN RUBINSTEIN

In 1929, when the Haisla people of northwestern British Columbia returned to their village in the Kitlope Valley from a fishing trip, their nine-metre-tall totem pole had vanished. Carved at the behest of Chief G'psgolox in 1872, the pole had been lopped off at the base and whisked away by the local Indian agent and Swedish consul Olof Hanson. It was shipped across the Atlantic to Sweden, where it was destined for a museum, leaving the Haisla to keep memories of the pole alive through stories passed down from generation to generation. Its fate remained unknown to the Haisla until the late 1970s, when elder Cecil Paul undertook an exhaustive search and saw a picture of the pole in an anthropology book. In 1991,

elders Louisa Smith and Gerald Amos travelled to the Folkern Museum Etnografiska in Stockholm, the first of their people to see the pole in more than 60 years. They started negotiating for the pole's return with the Swedish government. After nearly a decade of talks, the Haisla community of Kitamaat Village, about 600 kilometres northwest of Vancouver, called Edmonton-based filmmaker Gil Cardinal. They asked him to tell the world their story.

Sitting in the living room of his house in Garneau, surrounded by aboriginal paintings and sculptures, Cardinal says stories seem to have a way of finding him, in much the same way that he found his way into the world of documentary filmmaking. He took his first steps in the film and television business as a studio cameraman with Access TV after a university aptitude test told him to enter either photography or broadcasting. That led to a job as a TV producer/director until he left Access in 1980. A stint teaching at Grant MacEwan's native communication program lasted only a year—"It was

n't for me," says Cardinal—after which he began freelancing with the National Film Board. His first major film as a director was 1983's *Children of Alcohol*, about the effects of parental alcoholism on kids. From there, the stories started flowing: *Foster Child* in 1987, about his own search for his birth family; *The Spirit Within* in 1990, about spiritual programs in prisons; *Our Home and Native Land* in 1993, about aboriginal participation in constitutional talks. In the past decade, Cardinal has made four more feature documentaries, directed numerous episodes of TV shows such as *The Rez* and *North of 60*, and won both Canadian and American film awards, receiving exposure at high-end festivals like Sundance.

But none of this really mattered to Cardinal when the call came from the Haisla in February 2000. Their story, now powerfully documented in *Totem: The Return of the G'psgolox Pole*, became all-important—especially because Cardinal learned the details of their efforts to repatriate the totem on the same day that applications for the NFB's aboriginal filmmaking program were due. Cardinal hurriedly filled out a proposal and submitted it under the wire. "This film could not have been made without the NFB," he says categorically. "It's not the kind of thing any network would put time and resources into. It was a long-term project. There had to be a lot of funding. Nobody knew how the story would turn out."

BEFORE ANY FUNDING was in place through the NFB's program to nurture and fund aboriginal directors, however, Cardinal was in Kitamaat Village with his camera. He didn't want to miss anything. The Haisla had managed to strike a deal with Swedish authorities, who would allow the original pole to be returned to B.C. provided the Haisla built a museum to house it and carved a replacement pole for the museum in Sweden. They also decided to carve a third pole, a replica pole, to be erected on the site of Misk'usa, the village at the head of the Kitlope River where the original pole stood. The plan was send the replacement to Sweden and raise the replica pole in the remote, stunningly beautiful Kitlope Valley, three hours by boat from Kitamaat and one of the region's last untouched watersheds. There the pole would eventually rot and fall to the earth, to be reclaimed by nature, the fate of totems in traditional times.

Cardinal was in Kitamaat—the village where about 700 of today's 1,200 Haisla live—the day three massive, 344-year-old cedars donated by a logging company arrived on a truck. Master carver Henry Robertson and his nephews Derek and Barry Wilson, with help from Henry's granddaughter Trisha, began hacking away almost immediately; you can practically smell the wood

chips as they fly. But instead of listening only to the spirit of the pole, as carvers did in times past, they follow photos and documents sent by the museum in Sweden, which had requested an exact replica.

"With any kind of documentary, it has to do with the relationship between the filmmaker and the community," Cardinal says, referring to the intimate access the Haisla gave him. "There has to be trust. I took the position that I was there as a tool to serve the telling of their story." Juxtaposing footage of the carvers at work with elder interviews, interviews with the Swedish museum director, archival scenes and shots from inside the Stockholm museum, he brings out the issues at the heart of *Totem*. The pole was "taken," he narrates at one point, "but it was also taken care of."

This is not a simple matter of theft, although some Haisla certainly saw it that way, at least initially. But because totems never last more than 100 years in the rainforest, the original pole would've been gone by now,

so in a sense the Swedes kept it alive. Bringing it home in the 21st century will help the Haisla continue down the healing path, one-time chief councillor Gerald Amos observes—"And Lord knows," he says, "there's a lot of healing to do." The condition imposed by the Swedes—that the original be housed in a museum—generates the most controversy and debate at Kitamaat. "How dare they?" some Haisla seem to be saying. But as Amos himself points out, "We don't want to rip the pole away and leave a vacant space. That'd be the same thing they did to us."

ATTRACTED TO THE DEDICATION and spirit of the Haisla, Cardinal shot about 60 hours of film in Canada and Sweden. He captures some very moving moments, such as Henry Robertson sitting quietly in the hall where the original totem, carved by his grandfather, is on display in Sweden. The burly, charismatic carvers went to Stockholm to finish the replacement pole while being watched by school groups and museum-goers—"The carvers themselves are now on display," Cardinal says in the film—and these scenes add a sparkle to *Totem*, a human face beaming with optimism and hope. Like Robertson, Cardinal also stood under the original totem. He says it has a spirit about it, an energy. "It's very real," he recalls, "because there it stands, in this hall, all alone, waiting to go home."

Without giving away the ending of *Totem* entirely, I'll tell you that this story is still not over. The Haisla are currently attempting to raise money to build their museum. Which is why, Cardinal says, the "sophisticated audience" at the film's world premiere at the Toronto International Film Festival in September started passing around the

Woman of visions

The timing was perfect. Local independent filmmaker Helen Folkmann was just wrapping up her latest project, *Opus d'Amour*, a documentary about the Winspear Centre's new pipe organ, when she learned Shalaine Sparrow was leaving her post at the helm of Global Visions, the film festival she'd run since rescuing it from near-oblivion in 1998. Folkmann, executive director of Edmonton's Film and Video Arts Society and a longtime leader in the city's film community, had nothing major on the horizon; she'd also worked as a consultant for Global Visions in the past and helped out with screenings last year. So the fit was as good as the timing, says Folkmann, the new director of Global Visions.

And how better to start a new job than with an audible bang? This year, the festival has added an extra day to its schedule, one more venue (the Edmonton Art Gallery) and a new programming stream, the Dreamspeakers aboriginal series. From 1991 until it went dormant in 1998, Dreamspeakers was a local aboriginal film festival. "They had a break and wanted to re-emerge," explains Folkmann, "but the break was really long." In order to build exposure for a full rebirth in 2005, Dreamspeakers is partnering with Global Visions this year, bestowing the festival with a wide spectrum of aboriginal docs from Canada and beyond.

"We're in the process of really broadening our programming mandate," says Folkmann, who's contagiously enthusiastic about the 66 documentaries being screened this year, the 16 directors who'll be in attendance, the 16 Canadian premiers and the five world premiers, among them *Angakkuit (Shaman Stories)*, the latest from Atanarjuat (*The Fast Runner*)'s Camera d'Or-winning director Zacharias Kunuk. "You don't forget about 22 years of history—we're the oldest documentary festival in Canada," she continues. "But you can broaden. I've heard complaints in the past: people see a lot of really good stuff but say it's depressing. And I don't want our festival to be known like that. You can't just say there's a problem. I want films that show people doing something about problems."

Putting her emphasis on compelling characters and quality storytelling, Folkmann wants Global Visions films to focus on global issues with local manifestations. "The best way to say it," she says, "is films about the world we live in." —DAN RUBINSTEIN

GLOBAL VISIONS FILM FESTIVAL
Various locations • Wed-Sun, Nov 5-9

• For more information go to www.globalvisionsfestival.com or call 414-1052

SEE NEXT PAGE

Shaman to watch over me

Zacharias Kunuk's latest film voyages between physical and supernatural worlds

BY LISA GREGOIRE

Zacharias Kunuk carries five namesakes. These are the names of family members and friends who died the year before Kunuk was born on a little island off the western coast of Baffin Island. They are five Inuk women who keep him connected to his ancestors and safeguard his passage on earth. In return, it's Kunuk's job to fulfill their dreams.

That job began in earnest 22 years ago, when Kunuk sold some soapstone carvings and bought a video camera. Since then, he's become Canada's most acclaimed aboriginal filmmaker, whose documentaries on Inuit life and culture have screened in 16 countries. His career reached a new peak in 2000 with the release of Canada's first aboriginal-language feature film, *Atanarjuat (The Fast Runner)*, a three-hour, \$1.96-million opus shot entirely in Nunavut. The film won armloads of awards worldwide including six Genies and Cannes's prestigious Caméra d'Or for best first feature. On October 22, Kunuk became an officer of the Order of Canada.

"It's what I wanted the most to complete where I came from," Kunuk says from his office at Isuma Productions in Igloolik. (Isuma means "think" in Inuktitut.) "From waking up in a sod house with my frozen kamiks to the Order of Canada, it's now complete."

Kunuk's latest documentary, *Angakkuit (Shaman Stories)*, has

its first festival screening at Global Visions. Unfortunately, Kunuk won't be here to usher his latest offspring onto the public stage because it conflicted with something in his daytimer: fall hunting season. The new one-hour documentary swings between interviews with elders Kunuk has assembled over the past few years and traditional scenes of Inuit hunting, fishing, sewing, playing and setting up camp. As with all of Kunuk's work, this journey into the mysteries of shamanism is meant first for Nunavummiut—Inuit of Nunavut—but it's bound to enthrall non-Inuit audiences. Perhaps shock them, too. Be prepared to see animals killed and families consuming bloodied meat and organs on the snow.

Kunuk makes no apologies for the truth. "You go to the supermarket and you buy a steak and then eat it," he says. "You don't know how the animal lived and how it was gut-

repeatedly voted against allowing local television service because there was no Inuktitut programming. In 1983, residents finally relented. "The first thing that came on the screen was *Hockey Night in Canada*," says Kunuk. "I think they planned that."

In *ANGAKKUIT*, Kunuk explores the role of shamanism in Inuit society and how it was largely abandoned to Christianity. Before the Anglican and Catholic missionaries started

marching across Canada's tundra dispensing the fearsome word of God and saving Inuit from something called "hell" about 150 years ago, Inuit believed their priests had the power to commune with the gods. Shamans, whose spirits often took flight at night to explore unknown lands both physical and supernatural, were considered conduits through which healing, punishment and prophecy were dispensed.

You go to the supermarket and you buy a steak and then eat it.

You don't know how the animal lived and how it was gutted

ted. In Inuit life, children, when they start to walk, watch animals being cut up. That's part of their education: what meat is good to eat and what should not be eaten."

The film showcases Kunuk's signature style—wide, sweeping shots of the land to a backdrop of throat singing, beautiful pink-and-gold sunset-tinted snow and colourful interviews with some of Nunavut's last remaining elders. Kunuk, a father of five, was born 46 years ago near Igloolik, one of Nunavut's most traditional communities, which boasts 4,000 years of continuous occupation. During the late 1970s, Igloolik

Christianity, with its stories of good and evil, of spirits and prayer, found instant purchase among Inuit. And when priests made a distinction between good and bad, urging Inuit to "be good or else," many chose to abandon their beliefs that good and evil existed naturally and that the struggle between the two were necessary for growth and enlightenment. Shamanism persisted nonetheless within small groups who avoided accusations of barbarism by practicing their faith underground.

Kunuk is distressed that these and other aspects of Inuit culture are disappearing under the weight

of Western popular culture. He's committed to documenting the remaining traces of tradition to prove his people are strong and diverse. "This is my way to pay back my culture," he says. "Young people never heard these stories. Kids are more interested in rap and heavy metal music. They are fragile, like eggs. You rough them and they break. We want to record as much as possible before the elders go."

KUNUK'S CHILDHOOD experiences fuel his mission. He was on the cusp of manhood at age nine—just beginning to join the camp hunters on their regular journeys on the land—when he was plucked from his kamiks and placed in a western-style school in town. "It was the saddest day of my life," Kunuk says. "I had been going with different hunters and they had a name for each dog. I would sit right behind the driver. The next thing I know, I'm in a classroom learning about Africa. I just hated it."

Kunuk has come to appreciate his western education but would prefer if Inuit children spent at least half of their time in the traditional classroom, on the land. While *Angakkuit* finds a fresh audience, Kunuk will be putting together his next work, which documents a recent family reunion. His international fame has helped open doors to grants and other sources of money and made him a bit of a folk hero in Nunavut. But he is the same Zack who has been pestering Inuit leaders and elders with a video camera for two decades. "I've never changed," he says, "but I do notice kids going to school waving at me. It's very nice."

ANGAKKUIT (SHAMAN STORIES)

Directed by Zacharias Kunuk • Library Theatre • Sat, Nov 8 (9pm)

Totem

Continued from previous page

hat. (The Toronto screening was called the "word premiere," but it was actually shown a couple times in Kitamaat beforehand.) Likewise, *Totem*'s screening at the recent Vancouver film fest turned into an impromptu fundraiser, and Cardinal hopes future dates at Edmonton's Global Visions and at the University of British Columbia in late November will generate not only dollars but also awareness and the political will to bring the pole back to Canada. Moreover, he says the film has helped re-energize the Haisla, who've been working on repatriation for more than a dozen years.

"Museums don't like to give things away," says Cardinal. "But they have so much stuff—stuff you don't even see in basements and storage rooms—that's all been pilfered. Museums do have a role, but an artifact behind glass... People just walk by and look at it. To me, it has no context. That's why the Haisla very deliberately, very deliberately, sent the carvers over, so people could see it happen, talk to the carvers and see the context." Which ties into Cardinal's goal for the film. He wants audiences to walk away with an appreciation not only for the Haisla struggle, but also for the respect that has developed between the Haisla and the Swedes.

"It's a good moral for us all," says Cardinal. "The Haisla people could've been very angry, but a very good spirit has developed. It shows the respect we need to have for one another—and for each other's beliefs."

TOTEM: THE RETURN OF THE G'PSGOLOX POLE

Written and directed by Gil Cardinal • MacLab Theatre, The Citadel • Wed, Nov 5 (8pm) • Q&A with the director and gala reception after screening

Audreys BOOKS LTD

MAUREEN McTEER
TALKS ABOUT HER NEW BOOK
IN MY OWN NAME
AND
JENNIFER DUNCAN
DISCUSSES KLONDIKE WOMEN IN
FRONTIER SPIRIT

TRAILEBLAZING WOMEN?

Thursday November 6 at 7:30PM

10702 Jasper Ave. Edmonton, AB T5J 3J5 Tel: (780) 423-3487 Fax: (780) 425-8446
Toll Free: 1-800-661-3649 Email: audrey@audreysbooks.com

EVENTS

Canadian personality
REX MURPHY

signs copies of his new book
POINTS OF VIEW

Tuesday November 4 at NOON



Poet

bill bisset

performs his unique style of sound poetry from his new CD
rumours uv hurricane

Tuesday November 4 at 7:30PM

Novelist

ZHAUNA ALEXANDER

reads from her new novel
LOVE IS AN OCTOPUS

Wednesday November 5 at 7:30PM

JUST ARRIVED

LORD JOHN & THE PRIVATE MATTER
Diana Gabaldon

THE BEGINNING OF A NEW TRILOGY!
\$35.95
\$26.95
GLOBE & MAIL BEST SELLER

from the author of the
Outlander Series



FOUR SPIRITS
Sena Jeter Naslund

author of
Ahab's Wife

Set in tumultuous
Birmingham, Alabama
in the 1960's



SAVE 25% EVERYDAY ON GLOBE & MAIL BEST SELLERS

Changing the world, one film at a time

Part One of our exhaustive guide to the films at this year's Global Visions

BY VUE STAFF

Balseros • Zeidler Hall, The Citadel • Fri, Nov 7 (9pm) *Balseros* tells the tale of seven of the 50,000 Cubans who put their trust in rickety rafts made of inner tubes for the 150-kilo-

broadcaster, the journalists kept in touch with the seven rafters through their detention in Guantanamo Bay and their settlement in cities across the U.S. The result is a two-hour film, complemented by a brilliant soundtrack of original Afro-Cuban music and gorgeous shots of Old Havana.

Balseros is not a polemic about the Castro regime. Rather, this is a story about the immigrant experience in the U.S., as can only be told by Cubans. We get slices of capitalist/socialist comparison, such as the following gem of advice a fellow Cuban offers Oscar,

lems. And since you've got problems every day, there's no time left for others." Visually and technically impressive, *Balseros* is a tight narrative about how dreams of a new life mutate into the reality of poverty and loneliness—or the "achievement" of suburban mediocrity over the course of seven years. *Balseros* leaves you with that nagging feeling that dreams don't come true and lives simply go on in the face of hardships wherever we live. (SP)

Belonging: The Search for Acceptance • Library Theatre • Fri, Nov 7



metre journey from Havana to Miami in 1994, the year the collapse of the Soviet economy hit Cubans with massive food and fuel shortages. Filmed as a half-hour report for a Spanish public

newly arrived in the Bronx: "After you're here for a while, you'll realize what the capitalist system is like. You have to resolve your own problems before you can resolve others' prob-

lems. And since you've got problems every day, there's no time left for others." Visually and technically impressive, *Balseros* is a tight narrative about how dreams of a new life mutate into the reality of poverty and loneliness—or the "achievement" of suburban mediocrity over the course of seven years. *Balseros* leaves you with that nagging feeling that dreams don't come true and lives simply go on in the face of hardships wherever we live. (SP)

Belonging: The Search for Acceptance • Library Theatre • Fri, Nov 7



mine—and rocks rain against the police. Directors Ernesto Cabello and Stephanie Boyd do an incredible service of documenting and investigating what our nightly newscasts won't show: corporations literally stealing gold from the land of others. The humiliation and struggle shown by the people of Choropampa is truly angering and inspiring. (SC)

Explosive Devices (Zeidler Hall, The Citadel: Thu, Nov 6, 7pm) • Breaking the Cast (Zeidler Hall, The Citadel: Sat, Nov 8, 1pm) • Heart on the Sleeve (Zeidler Hall, The Citadel: Sat, Nov 8, 5pm)

Acts of protest can be as diverse as the forces they oppose, a fact that's wonderfully displayed by three Australian shorts showing separately at Global Visions, each of which follows a woman whose chosen path sheds light on larger social issues. Although these women come from disparate backgrounds and countries, they share a thirst for justice and a willingness to fight for their rights.

Explosive Devices investigates how and why Doris Nuval, the privileged daughter of a friend and advisor to Philippine dictator Ferdinand Marcos, went from a high-profile position in the tourism bureau to planting bombs for the underground opposition. It's an intriguing look at the double life of an individual who was willing to risk everything (even if she didn't have to) for her beliefs, and Nuval's charisma and passion translate well to the screen.

Breaking the Cast follows the ongoing struggle of Fatima Burnad, a social worker fighting against India's caste system. She tries to educate and organize her people—the lowest-caste Dalits—into fighting against systemic discrimination. While the topic is moving and Burnad's work is certainly important, this short only scratches the surface. *Heart on the Sleeve* examines the plight of outworkers in Australia's fashion

industry. It follows Hien Tran, who fights employer abuses by becoming active in a union. Her personal tragedies are also examined, as is the general condition of the workers, and, while the narrative occasionally comes close to getting lost in Tran's story, the two ultimately complement each other. (JE)

A Generation of Hate • Zeidler Hall, The Citadel • Fri, Nov 7 (7pm) Anyone still scratching their head over why the Americans weren't exactly welcomed into Iraq with open arms needs to see *Generation of Hate*. Filmed in Jan-



uary 2003 prior to the U.S.-led invasion, Canadian documentarian Shelley Saywell gives us the Iraqi perception of the United States just when Iraqis were steeling themselves for another war. *Generation* takes us into the homes of child labourers, the halls of Baghdad University, the mosques and the barren landscape surrounding the city of Basra, where grinding poverty, poisoned water and birth defects linked to U.S. weapons used in the 1991 Gulf War form the backdrop to some pretty powerful moments, such as when a Shia woman demands of Saywell, "What does America demand of us? Can you ask her?"

In a time when media treats "Islamic extremism" and "hatred of the West" as basic facts, Saywell interviews several Iraqis who are careful to distinguish between the American people and the U.S. government, who they blame for propping up the Hussein regime and the sanctions that killed more than half a million Iraqi children. The film is strengthened by the fact that many of its voices are those of women who have been charged with keeping families fed and together through war, poverty and the "disappearances" of husbands at the hands of the Hussein regime. In the end, *Generation of Hate* is less about hatred of the U.S. than it is about regular Iraqis making sense of their country and religion's place in a Yankee imperialist world. (SC)

Generation Ex-Saddam • Zeidler Hall, The Citadel • Fri, Nov 7 (8pm)

Generation Ex-Saddam is Shelley Saywell's sequel to *Generation of Hate*. Filmed in May 2003 after the "official cessation of hostilities," Saywell returns to Iraq in the hopes of catching up with the people she interviewed in *Generation of Hate*. Many of them do in fact reappear to tell the story of the war's aftermath; *Ex-Saddam* chronicles looting, rape, murder and the fear that

David Francey
November 1
7:30 pm

"Francey has made a reputation for himself as one of Canada's most revered folk poets and singers... His songs are small and beautifully crafted pieces of work that have made Francey both a folk festival favourite and something of a latter-day Canadian poet laureate."

- The Toronto Star

Call 459-1542

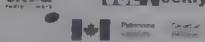
or ticketmaster

www.ardenttheatre.com



ckua

VUE Weekly



Palmetto Canadian Film Centre Arts Alberta



Canada Council for the Arts



Conseil des Arts du Canada



grips a society where there are no services, jobs or law enforcement but plenty of guns and decommissioned soldiers. In U.S.-occupied Iraq, interviewees speak freely and openly about their hatred of Saddam Hussein's Baathist regime, but this does not temper criticism of the Americans.

Ex-Saddam does not do well on its own, however. Perhaps due to the urgency Saywell felt to get this story told, the effort is rushed and less polished than *Hate*. By itself, *Ex-Saddam* doesn't give the viewer time to become attached to the characters and the film ends rather abruptly. Still, Saywell manages to find the nuances of occupied Iraq in memorable moments, such as the 13-year-old Basra boy injured in a 1998 "mistaken" neighbourhood

women? *Lonely Boy Richard* doesn't go near any of those questions. (SP)

Public Enemy • Zeidler Hall, The Citadel • Thu, Nov 6 (7pm) "What happens to revolutionaries when the revolution has been annihilated?" *Public Enemy* asks. The largely misunderstood Black Panther Party was famous for its advocacy of self-defence, including the very American tradition of bearing firearms. Less well-known was the party's international newspaper, its Free Breakfast for Children programme, its free health clinics and school.

Public Enemy follows four post-party members in the new millennium, almost three decades after the FBI hunted the BPP into extinction through its lethal counterintelligence programme COIN-

a variety of reasons for making the mobile decision, ranging from poverty to lifestyle choice.

And that's the problem; it's hard to compare people like Double-Decker Dave, who built a home by placing a chopped VW van on top of a bus, with the scores of homeless people who've taken to living in their vehicles because there's nowhere else for them to go. It's the lifestyle people who make for the most interesting subjects here. Guided by the live-by-the-moment mantra passed down by Neal Cassady, Jack Kerouac and the rest of the Beat Generation, these are people who believe that *On the Road* is more than a book—it's a way of life. "You don't get Christmas, you don't get Thanksgiving and all the things that go with family, but what you

course, comes from outside. (MS)

Talk Mogadishu • Edmonton Art Gallery • Sat, Nov 8 (1pm) A woman phones a warlord on a talk-television show, blasting him and his militia-backed rivals for creating a violent, ungoverned, school-less and starving society. A child in a televised round-table speaks of seeing his mother killed by the warring factions, prompting one caller to make an adoption offer. A radio talk show host takes calls from distraught civilians when discussing the day's topic—"kidnapping for ransom." These are among the almost-unbelievable scenes in *Talk Mogadishu*, Judy Jackson's film about HornAfric, the first independent TV and radio station in the war-torn capital of Somalia.

A Generation of Hate



bombing. The boy's grasp of the reasons for war and occupation, not to mention the Arabic language, are enough to make *Ex-Saddam* far more worthwhile than any mainstream media account of occupied Iraq. (SP)

Lonely Boy Richard • Library Theatre • Thu, Nov 6 (9pm) In the Northern Territories of Australia, three-quarters of the people in prisons are aboriginal men. In the remote community of Yirrkala, 90 per cent of the troubles that end up in the local cop shop are booze-related. *Lonely Boy Richard* shows the human face of these statistics, one aboriginal man's tangle with alcohol and the law.

Richard Wanambi is Yolgnu, an Australian first nations culture with a strong emphasis on male self-discipline, customary law, art and music. The Yolgnu fought the establishment of a bauxite mine on their land in the early 1970s with the first aboriginal land claim in Australian history. The elders also fought the importation of alcohol that came with the 400 white settlers. They lost both battles. Today the Northern Territories have more pubs and liquor stores per capita than anywhere else in Australia—and unemployment, abuse and despair constitute the reality of Yolgnu daily life. Richard's life epitomizes that abuse and despair, and his actions land him in prison for rape.

This is an important story, but the journalists who made the film could have done so much more with it. The focus is solely on Richard, his alcohol abuse and his family, to the exclusion of all other contextual information. How does the white judicial system treat aboriginal people in Australia? How do the Yolgnu interact with the white settlers in Yirrkala? Why is Yolgnu unemployment so high? How did the rest of the community react to Richard after he committed violent crimes against

TELPRO. The four are co-founder and former chair Bobby Seale, Kathleen Cleaver (misidentified as the highest-ranking female BPP official—in fact, that was Elaine Brown, chair after Seale), Jamal Joseph and Nile Rodgers. The glimpses into their lives are painful, joyful and poignant: Seale still works for social change but admits that outside of his writing and speaking, few people want to hire a former radical leader; Cleaver, now an author and law professor, explains that COINTELPRO murder and induced fratricide eventually pushed her to a type of therapy designed specifically for survivors of concentration camps.

The most surprising moments come from rank-and-file Panthers Rodgers and Joseph, both from the Harlem branch of the BPP. Rodgers became a highly successful music producer who's worked with Madonna, David Bowie and Diana Ross. He explains how the concept of race is used to dehumanize people slated for exploitation or murder, while Joseph eulogizes the revolution, how life for American-Africans has declined since the death of the party and how that makes him feel like a failure. Once, he says, they could help individual "bag people," whereas now there are "armies of homeless." Once they held rent-strikes against corrupt landlords; now they have whole blocks of abandoned buildings. "You look back to the past and you see that certain things have gotten worse. You have to admit to yourself they died in vain, and you were part of that vanity." (MF)

Rubber Tramps • Library Theatre • Fri, Nov 7 (5pm) Why would anyone want to shack up in a vehicle? Through interviews with a variety of hippies, ex-Vietnam vets and even a Greyhound bus driver—people with interesting names like Carver, Utopia, Brother Frog and Freedom—Max Koetter finds there

do get is every other day of the year," asserts Brother Frog. But Koetter goes too far in romanticizing these people, and the recollections of the late Beat author Ken Kesey serve only to blur the line between those who live on the road because they want to and those who do so because they have to. (SS)

Squat! • Library Theatre • Fri, Nov 7 (7pm) In *Squat!*, an advocate for the unemployed points out how Canada has thousands of homeless and hundreds of empty buildings. It's one of many thought-provoking observations in this fast-paced doc, which traces a group of Montreal squatters who seized an abandoned building downtown in 2001.

After a media-fueled confrontation, 50 squatters accept a deal from the mayor who'll let them squat in another building if they organize a housing collective and negotiate with the city. The deal's anarchist system of "self-management" seems unreasonably sweet—no rent or bills for the tenants—until director Eve Lamont lets them tell their story. A father of three, for instance, explains how his \$7.50/hour job leaves him with no money for electricity, school or rent. Well-edited from handheld videotape, Lamont puts a human face on the world-weary and politically passionate squatters whom the mainstream media depicted as unruly, squallid bums. *Squat!* shows the participants each finding a comfortable place for themselves, socializing and helping each other build the collective, which includes sharing meals, renovating and even raising chickens. The hardships of putting self-management theory into practice are shown by how tenants of diverse and complex backgrounds argue over the rules and responsibilities, such as who should do the cleaning and whether drunks should be evicted. But the greatest threat, of

HornAfric was set up by three Ottawa-based Somali-Canadians, whose vision is to build peace through freedom of expression, impartial news and debate. The film explains how Somalia collapsed into an "abyss of anarchy" after a failed international intervention in 1992 left the country torn between warlords and their armed factions. Thousands have been killed, 400,000 people have been displaced and a million have fled the African country, where everyone needs a gun to survive in the absence of a central government. HornAfric's founders explain how their TV and radio shows counter the propaganda and hatred broadcast on the warlords' own radio stations and the misinformation that fuels Somalia's civil war. Journalists from different clans, who send a message just by working together, interview non-elite Somalis such as the country's women, who have little voice in the conflict but are caught up in its chaos. These tempestuous scenes are tempered with moments from the family life moments of the station's three backers, who speak of being immigrants pulled between different lives in Canada and Africa. In contrast to an era of corporate media convergence and "infotainment," HornAfric's message that "the media belongs to all" is a blueprint for the role of the media in war-ravaged areas. (MS)

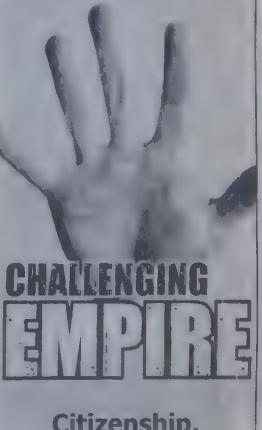
Reviewers: JE—JAMES ELFORD; MF—MINISTER FAUST; MS—MURRAY SINCLAIR; SC—SHERYLE CARLSON; SP—SHANNON PHILLIPS; SS—STEVEN SANDOR

**Read next week's
Vue Weekly for
more Global
Visions reviews**



Parkland Institute's
7th Annual Fall Conference

November 14-16, 2003,
U of A Campus



**CHALLENGING
EMPIRE**

**Citizenship,
Sovereignties
and
Self-Determination**

Dr. Michael Parenti
Democratic Sovereignty
and the Arrogance of Empire

Naomi Klein
Economic Terror,
Deep Democracy

James Laxer
York University

Chief Gary John
Seton Lake Indian Band

Tony Hall
Native Studies

Elizabeth May
Sierra Club of Canada

A Salute to Empire

Saturday, Nov. 15, 8 pm
The Horowitz Theatre, U of A

Comedy and music with:
Greg Malone from "Coda"
Ben Sures
The BOMBA Trio,
and more

Parkland Institute
(780) 492-8558
parkland@ualberta.ca
www.ualberta.ca/parkland

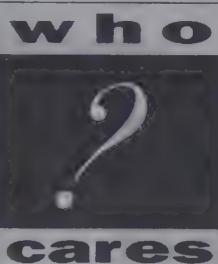
Who Cares / Avanti & The Sanctuary Fashion Show

Thursday October 23, 2003

Connected Fashion Series @ The Standard

By Anna Stufco

Last Thursday's show, featuring Who Cares and Avanti & The Sanctuary salon and spa, amazed me. I went in with high expectations, considering these two spots have been on Edmonton's A-List for quite some time, but had no idea they'd exceed every single one. Who Cares showcased, and also carries, clothes for every occasion from the bedroom to the ballroom. These girls' mission is to provide Edmontonians with feminine, girly pieces from head to toe. They've recently expanded and now carry a full line of shoes, boots and stiletto's. Located on Jasper Avenue, in the very 90210-esque strip mall, Who Cares is one of a dying breed of authentic boutiques here in Edmonton. They're independent, local and totally one of a kind. Here's what Kristi Anderson, Who Cares' long time manager, had to say about Thursday's show:



AS: So how long has Who Cares been open?

KA: It will be seven years in November.

AS: And how long have you been managing there?

KA: Seven years in November! (laughing)

AS: What was the reason behind opening Who Cares?

KA: Michelle Bessette, who owns it and takes care of all the buying, originally wanted to open a home store with an Edmonton based designer. After a while, we decided to only bring in Canadian lines, and the designer opened her own store.

AS: Where do you find your lines, then?

KA: It's funny, actually. They come to us now! Distributors approach us with new lines and show us what Canada's up and coming have to offer. Most of the lines we carry are out of Vancouver, Montreal or Toronto. We don't go to the famous trade shows because we want to stay unique and all Canadian. We don't want to have a store filled with lines out of the U.S.A.

AS: That's wicked. As if we don't have to put up with enough from the States already! Do you feature any local designers in Who Cares?

KA: We do for our jewellery. We have three local girls who supply us with their designs. Josslyn Kennedy, Brita Designs and Showla. They're all pretty local which obviously makes them're stuff exclusive.

AS: What do you think makes Who Cares a unique store?

KA: We try not to be trendy. We aim for classic looks and pieces. We are totally feminine, pretty and sexy, and the lines we carry reflect that. We're unique because we have everything from jewellery to underwear to shoes. It's really a one stop shop, which our customers appreciate. Sometimes it's too hard to go to a mall and search around tonnes of different stores trying to find an outfit. At Who Cares, we can help you find everything you need for a special occasion.

AS: Totally. Every girl needs a hot dress sooner or later! Tell me about your recent expansion.

KA: We finished our renovations in March, and we've since started carrying shoes. It's worked out really well for us, and I think it's helped bring in different types of people.

AS: What was the fashion show like? Was it nuts?

KA: Not really. The Connected guys are really organized, so it made our job way easier. It was really busy because it goes by so fast, but the MAC girls did an awesome job with the make up and the Avanti team was excellent. We all pooled our talents and resources together to make the show exceptional, and run smoothly.

AS: Whose idea was it to team up with Avanti and The Sanctuary?

KA: Well it was mine, because I get my hair done there and I knew they were capable of handling the look we wanted to achieve. Most of the girls from Avanti shop at the store, and Ruth at MAC is doing the make up for my wedding, so I knew that she and Amy would do an amazing job. It totally helped that we're all friends, so we shared our ideas and developed a concept for the show. We wanted to do a little bit of a 1930s feel with the hair... like pin curls and finger waves, and go 1920s dark film star with the make-up. Totally smoky eyes and tiny little lips. And I think we totally succeeded.

They did succeed. It was a fabulous show, the models knew how to walk runway style, the makeup was flawless and hair truly spectacular. Go see Kristi at Who Cares, she is a total sweet heart and obviously knows a thing or two about class and sophistication when it comes to fashion.



photography by Grant Olson



CONNECTED 1 YEAR ANNIVERSARY

TUESDAY NOVEMBER 11, 2003

GRAMMY AWARD WINNER & HOUSE ICON



ON SIDE

ESTER DELANO (CONNECTED, ED, AB)

SWITCH (CONNECTED, ED, AB)

The Standard

1107 104 ST.
EDMONTON, AB
THE STANDARD
(80)438-CLUB

DOORS OPEN @ 9PM
TICKETS: \$15 IN ADVANCE, \$20 @ THE DOOR
TICKETS AVAILABLE @ TICKETMASTER, FOOSH
COLORBLIND, UNDERGROUND WEB

ENT & TICKET INFO: CONNECTEDENTERTAINMENT@SHAW.CA

Photos by Justin Pandos for Connected
Taken at The Standard October 23
Who Cares / Avanti Hair Sanctuary





A few of the
SPECIAL
reasons to come
visit us!

SUNDAY STEAK SANDWICH \$8.99
TUESDAY WINGS 25¢
MONDAY PRIME RIB \$12.99

HAPPY HOUR

11620-104 Ave 15820-87 Ave
482-4677 421-4677

Call to make reservations

Music & Martini Monday

smooth sounds of the hottest local musical performers

unwind to one of our feature martinis such as the North Saskatchewan, Ocean Moon, or the Percolator

5-8 pm

Thornton Court Hotel

One Thornton Court, 99th & Jasper Ave.
Edmonton, Alberta, Canada T5J 3E7
Phone: 780-423-9999
Fax: 780-423-2228
Email: hotels@thorntontcourt.com

4926-98th Ave
440-2233
"Just 10 minutes from anywhere!"

McNamee's High Run
Sports Bar

OCT 31-NOV 1
DISGRACE THE RETROMAN

NOV 7-8
DOUG JENSON
AND THE FEEL KINGS

DISH WEEKLY

PREVIOUSLY REVIEWED RESTAURANTS

LEGEND

Price per person, before tax and tip	
\$	— Less than \$10
\$\$	— \$10 to \$20
\$\$\$	— \$20 to \$30
\$\$\$\$	— \$30 and up

potatoes. Very nice. No problems with the lamb either. The burly shank is smothered in the tomato mixture and set atop a serving of the same mashed potatoes. It's advertised as falling off the bone and that's no lie—the meat easily pulls away with a few light tugs from the fork. Average Price: **\$\$\$\$**
(Reviewed 10/23/03)

also really like the ground pea, which looks like a glob of yellow humus, and the steamed spinach, which reminds me of how my mother would cook greens like Swiss chard—it's bitter but very tender and nicely complemented by the pieces of injera. Average Price: **\$\$\$\$** (Reviewed 09/25/03)

THE BLUE NILE ETHIOPIAN CUISINE

10875-98 St • 428-5139

"I would try anything on here," Kate says, genuinely excited by the selection of what's best described as upscale Southwestern American fare, "and you can't say that very often." From the roasted Marget duck to the pecan, coffee and peppercorn crusted tenderloin with a maple bourbon demi-glace, it does all look good, though I'd probably steer clear of the seafood pasta (more on account of price than taste—I have a personal ceiling on how much I'm willing to pay for a pasta). After a few nibbles of a phenomenal cornbread doused with chili butter, we decide on the tomato and Mexican oregano lamb shank and something I've never tasted before but am pumped to try: elk. The grilled Spirit River sirloin is marinated in juniper and topped with a blackberry demi-glace. But before we get at the mouth-watering main courses, there are some PEI mussels on the way. The appetizer is a cocktail of sorts, as it's available in both Caesar and margarita styles. We order the latter, a bowl of mussels prepared in tequila, triple sec and cream, and the thick mixture has a subtle sweetness to it that we both find pretty appealing. The elk, meanwhile, is the culinary equivalent of what velvet would taste like if you could eat it. I'm not sure if that makes any sense, but suffice it to say that the meat is simply fantastic, enhanced even further by the blackberry reduction on top. I really liked the side dishes too—in this case, some thin asparagus spears with a drizzle of olive oil and balsamic vinegar and a taco shell stuffed with buttery mashed

LEMONGRASS CAFÉ

10417-51 Ave • 413-0088

I was driving around aimlessly for a good hour, spotting nothing but "CLOSED" signs, before pulling up to the Lemongrass Café, a tasteful little Vietnamese place. Thankfully, it was open—the better half in the passenger seat gets awful grumpy when she's real hungry. We were seated in a deuce up against the camel-coloured walls and dove right into the menus. I considered choosing something from the interesting drink menu, be it a green tea-laced martini or a Nhau vo sake Caesar but we didn't have the time. Need food—now. Kate and I figured we'd pick one main dish each, while I made the executive decision to start with some spicy kimchee and a special Southwestern Vietnamese noodle soup. Our capable waiter laid down the dishes—a plate of lemon chicken and a neat-looking vegetarian option, tofu with mango and apple in a spicy red curry. Oh, and some perfectly cooked fluffy rice. The crispy pieces of chicken were topped with a sweet, lemony glaze. Nothing fancy, but it sure hit the spot. And I really loved the vegetarian dish. The tofu still had some texture to it despite swimming in the lovely, rich curry. It included a few different types of apple chunks, though I didn't find much mango in it—just a little bite every now and then. I'm assuming the sweetness of the fruit was designed to counteract the fire of the curry and it all worked wonderfully together. (It was just fantastic spooned over the rice.) Our dessert, chocolate and pecan spring rolls, arrived atop a white, shell-shaped plate with three

FREEDOM THROUGH BRUNCH

OPEN FOR BRUNCH
SUGARBOWL
EVERY SATURDAY AND SUNDAY
10922-88th Avenue



Head of the table

How to cook a dinner using Guinness beer as your secret ingredient

BY DAVID DICENZO

Really dark beers had never been a favourite of mine. Like Guinness, I know they've been making the hearty brew in Ireland for a couple hundred years at least, but to me, every pint I've ever downed tasted as though it came from that original bottling date.

However, I recently made an effort to change my attitude toward Guinness—on St. Paddy's Day, appropriately enough. I found myself at a pub, felt obliged to order a pint and I don't know what it was—maybe the date on the calendar, maybe the cute shamrock drawn into the frothy head—but I quickly started acquiring a taste for the stuff.

Wait, I remember. Guinness was half-price.

Anyway, from that influential sale on, the Irish favourite became my new thing to order. And I got hooked on those pub draught four-packs, too. (It's a great option when you're not in the mood to drop seven and a half bucks for a pint—did I mention Guinness is an expensive habit?)

It's only taken me about seven months to realize that I could cook with the beer too. During a recent search for recipes, I realized I wasn't exactly the only one on the planet to have this occur to me. There are countless creations from stews to pies that you can try, but with a few guests coming over for dinner, I settled on a trio—a serving of Irish rarebit to start, followed by Guinness BBQ'd chicken for a main course, with special Guinness roasted potatoes that I concocted myself on the side.

The rarebit, a creamy spread with a distinct bitterness to it, is what I

would describe as the Irish equivalent of bruschetta. You start by melting a few tablespoons of butter over medium heat in a heavy pan and follow that up by adding a couple of tablespoons of flour. Pull it off the heat as the two ingredients mix and when it's browned, add about half a cup of milk. You whisk that in slowly 'till it's thick and then put in a tablespoon each of Dijon mustard and honey before pouring in half a cup of Guinness (from a bottle, not the pub draught can). Add a cup of grated cheddar—I always use the aged variety—some salt and pepper, and let it cook for a couple minutes with the

DINING

heat slightly turned down. I spooned the result onto slices of an awesome crusty grain loaf that I bought at Save-On and popped them in the



oven to brown for about a minute or two. The rarebit was a hit with the two guests, who were starving by the time I put the appetizer down. Again, it's bitter—the flavour of the Dijon especially comes through—but the honey rounds things out to create a

unique balance of flavours.

I started on the chicken early in the day, marinating four relatively large breasts in a shallow pan. I added a little salt and pepper to the chicken and then poured the marinade on top and covered it. The marinade was pretty simple—a tablespoon or two of molasses, a splash of canola oil (the recipe called for vegetable oil but I don't use that), a tablespoon of brown sugar, a little vinegar, a couple hits of hot sauce and of course, a bottle of Guinness. Mix the ingredients and pour it over the chicken, which you have to flip over at least a few times throughout the marinating process. For the side dish, all I did was cut some nice, white potatoes into wedges and toss in a few simple ingredients—more Guinness, some olive oil, salt and pepper, freshly grated ginger and some chopped mint. Roast for a good 45 minutes or so and you're done. Easy.

With some arugula quickly cooked in butter and orange juice and my mother's famous roasted red peppers as side dishes (and more Guinness to wash it all down) it was a colourful little spread.

However, two things would've made the chicken even better, so take note. First, I ended up having to cook the breasts in the oven because of the incredible swirling winds on our balcony that night. There was no way the barbecue would've stayed lit and I think the lack of smokiness detracted a bit from the recipe. Bummer. Secondly, I'd suggest you use smaller pieces of chicken. The outer layer of skin certainly browned very well under the broiler and the beer and molasses gave it a sweet, caramelized flavour. But even though the chicken came out perfectly tender, too much of the breast had no coating. Maybe an accompanying sauce from the drippings would've added that extra kick I was looking for.

I'll have to mull over some more options for my next Guinness dinner. I figure a pint should help get those creative juices flowing. ☺

SUNDAY NFL CLUB

★ STEAK & EGGS ONLY \$6.95
★ HAPPY HOUR ALL DAY
★ BIG COMFY CHAIRS
FIRST COME GETS BEST SEATS IN THE HOUSE.



O·V·E·R·T·I·M·E
BROILER & TAPROOM
10304 - 111ST 423 - 1643

the druid

OILERS BUS

What a RUSH!

Need a fix?
Get your TIX!

\$35 Inc. BEER, TIX, & a RIDE
on the DUBLINER

call for details...

11606
Jasper Avenue
454-9928

join us FRI OCT 31 FOR

SAMHAIN

(SOW-EEN)

CELTIC NEW YEAR 2003

COSTUME PARTY, DRINK SPECIALS,
TERRIFYING GAMES, FORTUNE TELLING, ETC.

SAT NOV 1
GET ON THE

HALLOWE'EN BOOOOOZE CRUISE!

8 PM

DRINK SPECIALS, COSTUME PRIZES
CALL 414-6766 FOR DETAILS

EST. 1998
O'Byrnes
Irish Pub

Zenaris
on 1st

dinner
drinks
downtown

Empire Building
Downtown
10117-101 Street

LIVE
JAZZ

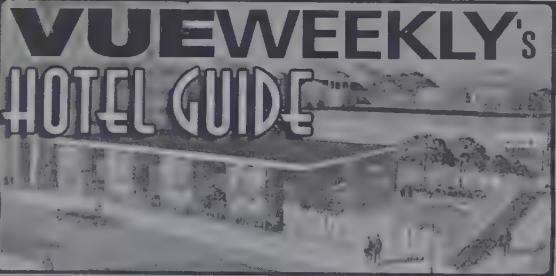
8pm til
Midnight*

* a minimum charge
will apply

Friday, October 31st...

Dean Singh
Trio

For more info
and menu, log onto
www.zenaris.com



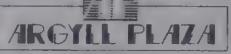
DOWNTOWN EDMONTON
10041-106 St. 423-1925
1-800-267-2191

**YELLOWHEAD
MOTOR INN**

Across from Yellowhead
Casino and Costco

15004 Yellowhead Trail
Edmonton, Alberta
1-800-343-8533

FOR FURTHER INFO OR DETAILS CONTACT
CHRIS YANISH AT 426-1996



WEST EDMONTON MALL Packages Available
1-800-737-3783

Saxony Hotel



Minutes to West
Edmonton Mall
★★★

1-800-556-4156

Econo Lodge

Downtown Edmonton
Complimentary Parking

In-room coffeemaker with complimentary coffee
Toll-free 1-800-613-7043



IN HONOUR OF OUR

**FIFTH ANNIVERSARY
Three Muskateers
French Creperie**

PRESENTS THE

**Canadian Breast Cancer Foundation
Wine Tasting and Dinner**

Our guest wine expert will be at
your disposal to answer any
wine queries

Exciting Door Prizes and Silent
Auction with all proceeds going
to benefit the Breast Cancer
Foundation.

Tickets should be purchased by
Monday November 3rd.

Join us on the evening of

November 6th, 2003

Champagne & Canape Reception @ 6pm

Dinner @ 7pm



Please ask your server for
more details about this
fabulous Charity Event

10416 - 82 Ave. 437-4239
reservations recommended

**four
rooms**
Restaurant
and lounge

four rooms
restaurant and lounge
102 ave. - 100a st.
137 edmonton city centre east
426-4767

•lunch• NOW OPEN
•dinner• SUNDAYS
•tapas• FOR DINNER
•martini•
•casual yet elegant•

DOWNTOWN JAZZ

oct 31 & nov 1 kelly alanna

nov 6 dan skakun

nov 7 & 8 simon rettie

DISH WEEKLY

balls of lichee, a small dollop of whipped cream with a mint leaf and a tiny bowl of ginger coconut caramel glaze for dipping. This was a small masterpiece. I'd never seen a dessert like it and the taste was incredible—rich chocolate, melded with the pecans and paper-thin layers of the crispy spring roll, still hot. **Average Price:** \$ (Reviewed 08/28/03)

LEVA

11053-86 Ave • 433-LEVA

As soon as I walk into Leva, my eyes lock on the impressive-looking Sicilian cannolis behind the counter—I haven't seen old-school pastries like that in a long, long time. I instantly decide that after a relaxing, late afternoon bite, I'll be trying one. The main menu items are things like homemade thin-crust pizzas and *tramezzini*, which are grilled sandwiches. But I notice some unique items too, like the *biscotti*—lemon pistachio or anise-flavoured. Very cool. There's also a nice array of imported beers and Italian wines, like the Nipozano Chianti, a fantastic choice I've enjoyed on a few occasions. I go with the chicken pesto *tramezzini* and ask for a side of green bean salad. Antonio, the guy who seems to run the joint, tells me they're out, so I go for the potato salad. He says I'll like it. The *tramezzini* is incredible and I'll tell you why: I've had the chicken and pesto combo at other places and usually it's chicken loaf that comes with it. Not at Leva. Real, tender chicken breast, sliced thinly, combined with a tasty pesto and cheese. (I believe Antonio said it was Edam.) And the perfectly spherical scoop of potato salad is excellent—Antonio has left the skin on the potatoes, which I like, and he's mixed in a few artichokes too. He's also finished it all off with a drizzle of olive oil and some grated cheese on top. **Average Price:** \$ (Reviewed 10/02/03)

PAT 'N MIKE'S FAMILY RESTAURANT
17732-102 Ave (Westgate Business Park)

• 484-7673

However long it's been since Pat 'n' Mike's got started, I figure not much has changed. And that's good. As I sit at the diner-style counter in my spacious, swiveling double seat, I gaze around the noisy room and find all sorts of cool stuff. There's a rack filled with those mini-boxes of cereal and nearby is a couple of pies awaiting their call to duty. I smile when I see the circular, revolving chit-holder that the open kitchen utilizes for new orders from the "veteran" waitstaff. And Mike himself is making the rounds, keeping an eye on things during the controlled chaos of the lunch rush. I decide on the cutlet sandwich with some fries and coleslaw

JAPANESE VILLAGE
Steak Seafood Sushi Awesome!

ORIGINAL &
AUTENTIC

Voted #1 Ethnic Restaurant by Where Edmonton, 2002, 2003
Voted #1 Japanese Restaurant by Consumer's Choice Awards, 2002, 2003

PERSONAL CHEF PREPARES STEAK AND SEAFOOD AT YOUR TABLE!

Lunch: Mon-Fri 11:30am-2:30pm • Sat-Sun 11:30am-3pm
Dinner Daily 5:30pm

EastBound

New Japanese Pub / Lunch,
Dinner & Late Night Snack

funky new
& modern

11248 104 AVE
428 2448

EB



AMPLE PARKING
SMOKING AVAILABLE

MON-FRI 11:30am-10pm
SAT-SUN 11:30am-11pm

DISH WEEKLY

on the side. Almost everything that I see coming out of the kitchen has gravy on it so I join in and get a scoop for the fries. Now, I'm not going to pretend that my sandwich is one of the best things I've ever ingested—it was zapped in the deep fryer just a little too long for my liking—but for \$5.75, I didn't really expect the world. I was eagerly anticipating the "special sauce" but can't help but crack another smile when I find relish and mayo on my bun. The chunky slaw is pretty good, though. The two pies available for dessert are pineapple coconut cream and an apple crumble. I choose the latter, which costs me a mere toonie—half a buck more to have it à la mode. How sweet is that? The piece of apple crumble is huge, so I'm guessing Mike doesn't make all his profit from the pie counter. **Average Price:** \$ (Reviewed 06/26/03)

RICKY'S ALL DAY GRILL

10140-109 St • 421-7546

Ricky's—a western Canadian chain with a ton of outlets throughout B.C., Alberta and (I believe) Saskatchewan—serves a bevy of diner staples like liver and onions, Salisbury steak, burgers and sandwiches, but there are almost two full pages of brekkie food on the menu as well, and the cool thing is it's all available any time of the day. It's definitely a boon to the hungry diner, even if it throws a mighty big wrench into the selection process. Coffee cups are already on the tables (turned upside-down no less), and the seating consists mostly of booths. You half-expect Linda Lavin to walk up to take your order, but the Ricky's inner belly is new and clean, not beat-up and dingy like Mel's. It's like a new pair of glimmering white kicks—you need to scuff them up a bit...you know, work 'em in. They even offer shakes, so I order a chocolate one, the first time I've done so in a restaurant in years and years. The triple chorizo Benny was absolutely gargantuan, with three eggs and a mountain of home fries piled onto an extra-large red plate (heated, good for keeping the breakfast contents warm). **Average Price:** \$ (Reviewed 05/29/03)

TERRY VAUGHN'S SPORTS LOUNGE

10136-100 St (The MacLeod) • 428-3399

If you know anything about stalwart Eskimo wide receiver Terry Vaughn, then you know he's a class act who always looks good on the football field. It's no surprise, then, that the establishment that bears his name should have the same characteristics. The space is big (okay, that's where the similarity to TV ends) and bold, with stained wood chairs/accents, a beautiful long bar, comfy leather couches and a super-high ceiling left over from the bank that was housed in the space some 20 years ago. I'm starving when we walk through the door and in time, a healthy serving (in quantity, not cholesterol) of hickory smoked chicken dip is placed in front of us. The rich portion of dip—a tasty combo of jack cheese and tender chunks of chicken topped with melted cheddar—is pretty large. Served with fresh tricoloured corn chips and salsa, it's a great starter. I know it will fill us up but I can't stop dunking the chips until every last bit of the concoction is scraped from the sides of the bowl.

We split a house salad, a standard

mix of greens and veggies, but the tangy mango vinaigrette we chose sets it apart from similar items on most menus. Even though the dip has bird in it, the slow-roasted jerk chicken with rice and beans jumps off the page at me. One problem: no beans in the rice. Oh well. The chicken is incredibly tender and moist, the jerk coating hits me harder than Terry's teammate Singor Molley in the open field. This was serious heat. I really like the dish, but for a few shaky moments, I feel like I'm in a sauna. Our server, a friendly lass from Nova Scotia, recommends the cheesecake for dessert and we like the sound of a strawberry and chocolate combo for topping. Really good stuff and nicely presented, with a few fresh mint leaves on the side. We're filled up big time by this point and ready to get outta Dodge. The tab comes and I'm fairly impressed that we've only racked up a bill of about \$60, despite what seemed like a substantial amount of food and drink. **Average Price:** \$-\$-\$ (Reviewed 08/14/03)

THREE MUSKATEERS

FRENCH CREPERIE

10416-82 Ave • 437-4239

"The cuisine of cowardice," remarks Steve as we walk in to grab a bite. "I wonder what they'd say if I asked for freedom fries?" In fact, we order a couple of Fin du Monde beers (from Quebec) and scan through the brunch menu. I quickly fall in love with this brew, which is murky and looks like a frothy mango juice but boasts a great sweet taste—amazing considering that it's nine per cent alcohol. Exceptional flavour and a high alcohol content—that's a dangerous mix on a sunny day. After a scan of the menu, Steve makes his decision. "I don't know what it is," he says, "but I'm getting the galette Canadienne." Myself, I can't stray away from the eggs Benedict, especially when the Hollandaise sauce is homemade, unlike the handy Knorr packets I use in my own kitchen. Steve's galette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers and topped with a pink seafood purée. He takes care of the entire thing so I'm guessing it's good. My eggs Benny are sensational. I'm certainly pleased with the buttery Hollandaise, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, which is saying a lot. I've tried many. **Average Price:** \$ (Reviewed 04/24/03)

TOKYO EXPRESS

Various locations

Edmontonian Cathy Luke digs her sushi. The only problem is that her busy lifestyle made it difficult to make regular stops at all her favourite local haunts. What she (and people like her) needed was a quick answer to that craving—so she opened up Tokyo Express. How's that for problem-solving? The Hong Kong-born Luke, along with her sushi chef brothers Steve and William, debuted Tokyo Express five years ago at WEM and now the family owns seven River City locations, including the groundbreaking drive-thru down on 23rd Ave, a first in the Great White North. "I am a sushi lover," Luke says. "I thought that there should be a place where you can grab it quick, with good quality and reasonable prices." That's how we started. Well, I've now run the gamut at Tokyo Express. In four days, I

made three visits to two different locations, sampling a wide selection of what the homegrown chain had to offer. My stomach was rumbling by about noon so I went to one of their two mall locations to enjoy a massive rice bowl—the teriyaki chicken, to be exact. For \$4.95, you get a hearty dish loaded with rice, julienne carrots, cucumbers and a breaded piece of chicken, slathered in the teriyaki and topped with sesame seeds. On Saturday, we ordered the udon noodle soup, a single dynamite roll and rainbow rolls. Oh, and green tea. The udon was wicked, a generous helping of broth loaded with the thick four-sided noodles, crab, a breaded pork cutlet, sweet tofu, fish cake slices, green onion and a big, deep-fried shrimp. Monday, I tried the assorted sushi combo and took advantage of the add-on, \$1.99 for miso soup and green tea ice cream. So there you go—three trips in four days, at a total cost of about \$30. Try and scout out four decent, healthy meals for that much dough. **Average Price:** \$ (Reviewed 05/01/03)

GINSENG RESTAURANT

Daily 5:00 pm 10:00 pm
M-F 11:30 am - 2:00 pm
Weekend Reservations Recommended

EDMONTON'S MOST UNIQUE KOREAN CUISINE

- SPECIAL LUNCH BUFFET •
25 DIFFERENT DISHES OFFERED
MON - FRI / only \$9.95
11:30 AM - 2:00 PM



EVENING B.B.Q. BUFFET • EVERYDAY 5-10 PM / \$17.95



- FULLY LICENCED •
- FREE PARKING •

The Elephant and Castle on Whyte
439-4545
www.landwhite.com

Our Favourite Neighbourhood Pub For Dining, Drinking & Socializing

Get On The E&C OILERS BUS! On Sale Now!

Will Cujo
Be In?
Sat., Nov. 1st

For more info
on all games
now on sale
Go To Our Website
www.landwhite.com

Package Includes: Sorry, No Minors!

- Game Ticket
- Transportation To & From
- Pop & Hot Dog @ SkyReach
- Beer & Wings When You Return To The Pub

During Every Oilers Game

WIN Great Prizes
Each Time An
Oilers Player
Scores!



You Could Win This
Great Bar Fridge
Filled With Oilers Gear
PLUS A Nintendo
GameCube
Or NHL 2003



POWERPLANT

restaurant & bar

Thursday Nov 6

SHIP NIGHT AND OUTREACH PRESENT

GENDER BENDER 2003

CAMPUS WIDE DRAG SHOW. \$2 CHARGE. DOORS 9:00PM

Saturday Nov 8



bebop cortez

W/ HEAVY METAL JAZZ CONCEPTS AND MAYOR McCARTNEY

DOORS 8:30PM

Sunday Nov 9



BROKEN SOCIAL SCENE

W/ STARS AND JASON COLLETT. DOORS 8:30PM.

TIX @ TICKETMASTER, BLACKBYRD, LISTEN, SUB/HUB/CAB INFO DESK

Saturday Nov 15



UNCAS OLD BOYS

W/ THE WOWZERS AND THE GRASSROOT DEVIATION

\$7 @ DOOR. DOORS 8:30PM.

Saturday Nov 22



HIDDEN CAMERAS

W/ THE TOM CRUISE MISSILE AND BLUEROOM

TIX \$10 ADVANCE @ TICKETMASTER, THE POWERPLANT, LISTEN, BLACKBYRD, HUB/CAB/SUB INFO DESKS. DOORS 8:30PM.

for more info, call 492-2048 or visit www.su.ualberta.ca/events

The Powerplant is a service of Your Students' Union for UofA Students, staff, faculty and their guests. All shows are minimums unless otherwise stated.



MUSIC • this week

thursday

Connected Entertainment wraps up its Fashion Series at the Standard with a runway show featuring Derks Menswear and Hiro Hair, followed by another fine installment of their weekly **Spin Thursdays**, a full evening of house music with locals Tripswitch, Nestor Delano and Dan Costa. Connected is closing in on their first year in the business, which they're celebrating with a gig on November 11 featuring American DJ and Grammy-nominated producer Roger Sanchez.



friday

It's Halloween! New City has a full-on boozy punk rock show with Jerry Jerry and the Sons of Rhythm Orchestra headlining. Red's presents another massive Halloween House Party, and the new Decadance nightclub (above the old Climaxx, now Twilight Afterhours) opens with the underground dance party Spooky. You could also jog to Y Afterhours to see local techno fave **Tryptomene** rock it in the wee hours for that club's party.



saturday

Calm souls can take a drive to St. Albert's Arden Theatre for a night of real slice-of-life folk music by construction-worker-turned-songwriter **David Francey**, or go out to Spruce Grove's Horizon Stage to see the finger-snapping bluegrass of Fiddlestix. However, punks will be kicking up their boots at Red's, with the Dropkick Murphys and Good Riddance bringing some vibrant blue-collar rock 'n' roll to town.



sunday

Country legend **Don Williams** brings his warm hickory baritone to Edmonton's Jubilee Auditorium, spinning out some of his heart-worn songs like "Tulsa Time" and "Good Ole Boys Like Me," as well as stuff from his first new album in five years, *My Heart to You*, recorded in Nashville. *Esquire* called him "the Gary Cooper of American music," and who can deny that? Tickets at Ticketmaster.



monday

Check your bank balance today, because the next morning you'll want to head down to your favourite local record store and pick up some new music. **Sarah McLachlan** returns with *Afterglow* (Nettwerk), Iggy Pop reunites with the Stooges on *Skullring* (Virgin), Ja Rule rolls and flexes with *Blood in My Eye* (Def Jam), Wyclef Jean gets spiritual with *The Preacher's Son* (J) and Ryan Adams comes back with two records, *Rock 'n' Roll* and *Love Is Hell Part One* (Lost Highway).



tuesday

They're young and they know how to sing the blues. That's the **North Mississippi Allstars**, of course, playing at the Sidetrack Café. The band's lineage is impeccable, featuring the offspring of R. L. Burnside and Jim Dickinson, but they're not riding any coattails—their first two records were nominated for Grammys, and their third, *Polaris*, is causing serious waves. Local kids the May Kings open the show. Read our chat with NMAS on page 46.



wednesday

It's over to New City for a double-hit of rising Canuck talent. **The Trews** are a hot little blues-rock outfit from Niagara Falls that was blessed enough to have Big Sugar's Gordie Johnson produce their new record, *House of Ill Fame*. Crowned King are a horn-abusing Vancouver pop punk act that stole the hearts of Aquarius Records, who've released their new record, *Break the Silence*. It's east versus west, and it's louder than the Grey Cup. Does anyone watch CFL football anymore?



newswire

Called "the worst kept secret in Canada" by Heritage Minister Sheila Copps at a press conference on Monday, **The Junos** are now officially taking place in Edmonton between April 2-4, 2004, with the ceremony broadcast nationally on CTV from Skyreach Centre.... Lost Highway has announced it will release a five-disc **Johnny Cash** box set, entitled *Unearthed*, on December 2. It'll include 64 previously unreleased tracks recorded between 1994 and Cash's death last month.... **Kelly Osbourne** has enlisted the help of the Avril Lavigne hitmakers in the Matrix to pen songs for her new album.... Local boys **The Floor** will release their full-length debut, *Autonomy On/Off*, with a lavish genre-crashing show at New City on November 28 that will feature rock bands and electronic DJs side by side.... Artful French electricians **Air** will release their third album, the Nigel Goodrich-produced *Talkie Walkie*, on January 27, on Capitol/Virgin.... **Our Lady Peace** fans who can't wait to see the new *Live* DVD can head over to Cineplex Odeon South Edmonton to watch it on the big screen on Monday.

CROWNED KING



new

CROWNED KING
I KNOW THE SCORE

\$10.99
CD

CROWNED KING - I KNOW THE SCORE

See

CROWNED KING
& THE TREWS
Live
In Concert!

New City Likwid Lounge
November 5th

THE TREWS

now

THE TREWS

\$11.99
CD

THE TREWS - HOUSE OF GOLD



Downtown Edmonton: 10232 106th Street 424-6000

Edmonton South: 3110 Calgary Trail South 433-6400 • Red Deer: 5239 53rd Avenue 340-0500

IN-STORE
sound advice

Red's

BIG TIME
ENTERTAINMENT,
BIG TIME FUN!

WEST EDMONTON MALL • PH: 481-6420

MUSIC



music notes

BY PHIL DUPERRON
AND JERED STUFFCO

Hilo facts

Hilo • With Sonica and Long Way Down • Sidetrack Café • Fri, Oct 31

What's scarier than a graveyard full of dead corpses coming at you with Jacko-inspired dance moves and rotting, putrid flesh? I'll tell you what, thrillers—moving to a new city to pursue music, that's what. And that's what Hilo vocalist Chris Mitchell did recently, as his rock 'n' roll duties led him to depart his home base

in Victoria and move to Edmonton to play with local quartet Hilo. "It was a big decision," says Mitchell, "but one I felt comfortable with."

But before you start thinking that Mitchell answered an ad in some kind of *Lavalife for Rockers*, you should know that all the members of Hilo have all been pals for years. In fact, while Hilo is their first official project together, the band's history stretches back to the early '90s, when they crossed paths as members of other bands. "We'd jammed 10 years earlier, when [drummer Corey Lee] and [bassist Harley Chornley] were playing with Drollo," says Mitchell, himself a veteran of several bands, including Brain Candy and Plummett. "We got together again last Christmas, and the feeling was still there. We just have a good energy together."

Since forming in earnest last January, the band has already put out an EP (*The Longest Day of the Year*) and hopes to release another before their one-year

anniversary. "We want to release two EPs a year," says Mitchell. "We really want to keep it fresh. What's the point of waiting until you have 12 or 13 songs before going to record?"

Although Mitchell describes the band's sound as "straight-up, hard-hitting, singalong rock 'n' roll," he insists that Hilo is the culmination of decades of collective experience in the music industry. "We've all done the recording thing and the playing thing before," he says. "When you're kids, you play what people want you to play. Now we play what we want to play." (JS)

Jerry me a little

Jerry Jerry and the Sons of Rhythm Orchestra • With Knucklehead, James T. Kirks and Black Market Inc. • New City • Fri, Oct 31 Jerry Jerry has more lives than an alley cat. It seems like just yesterday that he was reforming the Sons of Rhythm Orchestra after an extended

THE URBAN LOUNGE

SOUTHSIDE'S BEST LIVE VENUE
WWW.URBANLOUNGE.NET

MUSTARD SMILE | THURSDAY-SATURDAY
OCT 30-NOV 1

WEDNESDAY NOVEMBER 5 | **SMOOTH RIDE + SUPERBEING**

MATTHEW'S GRIN | THURSDAY-SATURDAY
NOVEMBER 6-8

WEDNESDAY NOVEMBER 12 | **LEAFBONE**

SEXY BEAST | THURSDAY
NOVEMBER 13

FRIDAY-SATURDAY NOVEMBER 14-15 **F.B.I.**

Urban lounge & whisky grill 8111-105ST • 439-3388

EDMONTON'S BIGGEST 8TH ANNUAL HALLOWEEN HOUSE PARTY

85% SOLD OUT!

\$2000 PRIZE FOR BEST COSTUME

PLUS BIG SCREEN TV

POWER SYSTEM

MUSIC BY DJ KENNY K

FRIDAY OCTOBER 31 2003

Dropkick Murphys

GOOD RIDDANCE
THE CASUALTIES

SATURDAY NOVEMBER 1 2003

DAVID USHER
WITH PILATE

VUE WEEKLY

SATURDAY NOVEMBER 8

47-2018
451-0001

HOT HOT HEAT
NOV 22

SIMPLE PLAN
NOV 23

www.reds.ab.ca

The Dears • With Pilate •**Powerplant • Sat, Oct 25 •**

VUE When you close your eyes at a Dears show it's like you've traveled back in time to the '80s — frontman Murray Lightburn's deceptively sweet voice is a dead ringer for the Smiths' Morrissey. Then you open them up, see his gruff rock exterior and wonder if you've been hallucinating as the band kicks into high gear and erases any resemblance to the English soft-rockers. Using a wide variety of instruments from flutes to tambourines and, of course, guitars, the Dears are turning originals mining a familiar vein. Equal parts sentimental pop and no-nonsense rock, these guys definitely deserve the buzz they've created. —PHIL DUPERRON

sojourn in Montreal, but after a couple years of rocking Edmonton with his country/punk musical medicine show, he slunk back into the shadows of obscurity. "I'm easily distracted," Jerry says. "I just started doing some work and stuff like that."

But after nearly a year off, Jerry and longtime guitarist Tex Wonderful hunted down some new players, including drummer Duke Paetz and bassist Vic Ferrari, to get back in the saddle with. Just as they were getting ready to hit the stage again, however, they were approached to play a surprise stag party for a big-time fan. "They were gonna hijack him and take us to Drumheller and have us playing there," Jerry says. "So they paid us—very well, as a matter of fact—and we had a really nice time. He was very surprised and happy. I don't think he was expecting it."

With the new lineup, Jerry decided to dust off a bunch of old songs from 1992's *Don't Mind If I Do* and retire some others. "We stopped doing a lot of the old songs we were doing and we started doing other old songs we weren't doing," he says. "They seem to have taken on a new life of their own. So we'll see how it goes. But where better to unveil some old '80s pop tunes than at a Halloween punk show?" (PD)

**The only cure
is more Cowbell**

White Cowbell Oklahoma • With
Agriculture Club • SideTrack Café •
Wed, Nov 5 The last time White Cowbell Oklahoma breezed through town, there was a chainsaw-wielding maniac, a wet T-shirt contest, much drinking of beer and whisky and, of course, plenty of southern-fried rock. But that's par for the course when you're dealing with a band that consists of 10 inbred rock 'n' roll criminals on the run from Town "X" somewhere in the deep south (of Ontario, I think).

WCO have got a brand-new album in hand for this trip, and guitarist Clem promises to pick up the debauching of fine city where his gang of miscreants left off—provided they don't end up with a Bible belt wrapped tightly around their collective necks first. "The

naysayers call it an army of darkness," says Clem. "We like to call it an army of rock 'n' roll salvation. If you come to the White Cowbell Oklahoma show, you will be saved. You will see a light in the sky. You will feel burning in your ears that will soon turn to pleasure in your groin. You will see people copulating right there in front of the stage, jumping up and down naked as the day they was born, a bottle of beer in each hand."

But how did a band of drug-crazed, slack-jawed yokels with names like Jessup H. Christ and Rap sheets as long as a donkey's ears stay sober long enough to record *Cencerro Blanco*? "Who said we was sober?" shoots back Clem. "There's no such thing as sobriety in the White Cowbell Oklahoma universe. See, what we did was we went down to Bolivia and recorded the album down there because we always gotta be one step ahead of the law. We're from the American south, but sometimes you gotta go to extremes, so we went to South America. They have a lot of local vegetation and we brought our own organic supervisor with us—organic consultants and such—and they helped us. We didn't sleep for 32 weeks and we started to see a lot of funny things. Started climbing trees and rooftops and mountains and such. But we managed to get the album recorded nonetheless, and it was in an extreme state of mental agitation and intoxication."

Along the way they ran into another legendary southern "outlaw," Ronnie Hawkins, at a whale-hunting exposition. According to Clem, the Cowbells were admiring his gun and asked him to help them film "San Antone," their first video. "I said, 'Hey, that's a nice piece of armament you got. You wanna be in our video?' So he invited us up to his compound in Peterborough, Ontario, Canada, and we shot some stuff in his rehearsal barn."

While Clem's southern drawl and the zip code for Town "X" are as fake as a stripper's cantaloupe, there's nothing counterfeit about *Cencerro Blanco*. The guitar-laden southern rock is a throwback to the days when bands like Lynyrd Skynyrd made the shtick of hard drinkin' and loose women a way of life. "We like the real rock 'n' roll,"

Clem says. "We don't want anyone calling us a comedy act. No fucking way. This is real rock 'n' roll. It's gonna grab you by the balls. It's gonna grab you by the fanny, Miss Manny. It's something that's real and if you come to the show you're gonna be amazed and astounded and blown away, but if you put on the record you're also gonna be astounded and amazed and electrified." (PD)

One-Mannequin band

Wax Mannequin • Seedy's • Thu, Nov 6 What is it with two-piece bands lately? Beyond the international omnipresence of the White Stripes, touring and local acts like Whitey Houston, Death From Above, Twin Fangs and the Vertical Struts have been rocking it Hall and Oates-style at venues all over town. What's next? The one-piece band?

"I really hope so," says Chris Adaney, the solo artist behind Hamilton's Wax Mannequin. "I see more and more of it. For me, watching a solo artist is as captivating as watching a full band. I think, because of technology, you're going to see a lot more people doing it too."

Maybe so; however, it's not like Adaney originally intended to be a one-man show. "It was by accident, really," he says. "I had all this music that I would play by myself, and [did] a lot of shows with my classical guitar, but I really didn't have the means to start a full band. Once I switched to electric [guitar] and got my drum machine, I decided to start a one-man band."

Since debuting in 2001, Adaney has crossed the country three times and released two LPs, with a third called *The Price* ready to drop sometime soon. Adaney points to other artists like Bob Log and Mayor McCa as leading the way when it comes to one-man bands. "I think in a lot of ways, the one-man band is becoming the new singer/songwriter," he says. "It's almost like there's this new movement of people doing it, which is great for me because I can network with them and hopefully make a living out of doing this." (JS)

Phil Duperron

NEW CITY
www.newcitycompound.com
10081 Jasper Avenue
call 429-2582 for info

Friday Oct. 31

Jerry Jerry & the Sons of Rhythm Orchestra **Knucklehead** James T. Kirks Black Market Inc.



Monday Nov 3
Ryan Adams

CD Listening Party
win cd's and prizes
From universal.ca

Wed. Nov. 5th
Sony Recording Artists
The Trews
w/ Aquarius/DKD artists
Crowned King

Fri. Nov. 7th
MadieMusic/Universal Artists -
The Joel Plaskett Emergency!!!
Whitey Houston

Sunday Nov. 16
Artemis Recording Artists

Nashville Pussy,

Peter Pan Speedrock (Holland)
& Teenage USA/Outside Artists Stinkmitt



MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Megatunes

Your Music Destination

FOR THE WEEK ENDING OCT 30, 2003

- Emmylou Harris – Stumble Into Grace (nonesuch)
- Coheed & Cambria – In Keeping Secrets Of Silent Earth:3 (equal vision)
- Rufus Wainwright – Want One (dreamworks)
- Joe Strummer & The Mescaleros – Streetcore (hellcat)
- Hawksley Workman – Lover/Fighter (universal)
- Steve Winwood – About Time (sci fidelity)
- The Shins – Chutes Too Narrow (sub pop)
- Beautiful – A Tribute To Gordon Lightfoot (northern blues)
- Anti-Flag – The Terror State (fat)
- Eric Bibb – Natural Light (earthbeat)
- Edie Brickell – Volcano (universal)
- The Distillers – Coral Fang (hellcat)
- Jennifer Warnes – The Well (ryko)
- Kid Koala – Some Of My Best Friends Are DJ's (ninja tune)
- Death Cab For Cutie – Transatlanticism (barsuk)
- The Jayhawks – Rainy Day Music (american)
- UNKLE – Never, Never, Land (mo wax)
- Lucinda Williams – World Without Tears (lost highway)
- Belle & Sebastian – Dear Catastrophe Waitress (rough trade)
- Johnny Cash – The Man Comes Around (american)
- Switchblade Symphony – Sweet, Little, Witches (emi)
- Harry Manx & Kevin Breit – Jubilee (northern blues)
- Martin Tielli – Operation Infinite Joy (six shooter)
- Chip Taylor & Carrie Rodriguez – The Trouble With Humans (lone star)
- The Bronx – The Bronx (ferret)
- The Fire Theft – S/T (ryko)
- Eva Cassidy – American Tune (blix street)
- Joe Henry – Tiny Voices (anti)
- Blackie & The Rodeo Kings – Bark (true north)
- Thrice – The Artist In The Ambulance (sub city)

DAVID BOWIE REALITY

\$15.99

Picking up where his Grammy nominated album "Heathen" left off, Bowie and long-time producer Tony Visconti explore new territory while expanding on themes and sounds reminiscent of "Scary Monsters" and "Heroes". Proving that Bowie can never be counted out, "Reality" will please Bowie fans of any era and shows that Bowie's best work is still yet to come. "Reality" is a fine example of that. All of that and a cover of Jonathan Richman's "Pablo Picasso" too!

On Sale Now

10355 Whyte Ave. Shop online at megatunes.com 434-6342

Fax your free listings to
425-2385 or
e-mail them to
listings@vive.ab.ca
Deadline is Friday at 3pm

THU
LIVE MUSIC

ATLANTIC TRAP AND GILL
Jimmy Whiffen

BLUES ON WHYTE Trevor
Finlay; no cover

CASINO (YELLOWHEAD)
Rubber Band (pop/rock)

DUSTER'S PUB every Thu:
open jam session

FOUR ROOMS (DOWNTOWN)
Chris Andrew

MEDUSON'S TAFF HOUSE
Mark Magamigle

KINGSKNIGHT PUB Stereo
Therapy

MOSEBOWIE TAFF
Shuffleboards: 8:30pm-12;
no cover

SEEDY'S The Superior Beer
Gods

SHERLOCK HOLMES
(CAPILANO) Dave Hieber

SHERLOCK HOLMES
(DOWNTOWN) Deborah
Lauren

SHERLOCK HOLMES
(WEM) Tim Becker

SIDETRACK CAFE Recipe
From a Small Planet; (disco,
funk, reggae, blues fusion);
\$5

URBAN LOUNGE Mustard
Smile; no cover

DJS

THE ARMOURY Lo Ball
Night: top 40

BILLY BOB'S LOUNGE Big
Mouth Entertainment

BLACK DOG FREEHOUSE
Thump: imronica with the
DDK Soundsystem

DECADENCE NIGHTCLUB
Grand Opening: House with
LP; DJ Diane, Transient, Ryan
Wade

ELEPHANT AND CASTLE
ON WHYTE Sleeman
Method Thursdays: hip hop,
downtempo with DJ Headspin

FILTHY McNASTY'S Punk
Rock Bingo; with DJ S.W.A.G.

LONGRIDERS Hot Latin
Nights; free dance lessons 8-
9:30pm

MANHATTAN CLUB
Freestyle Thursdays:
house/trance with DJ MD
and guests

NEW CITY LIVIN' LOUNGE Rub-A-Dub
Thursday: rocksteady, dub
reggae with DJ Leibus and
the Operation Redication
Sound System

NEW CITY LIVIN' LOUNGE Progress: electro/new wave
with DJ Muss Mannered and
guests

THE ROOST Rotating shows:
Ladonna's Review, Sticky's
open stage and the Weakest
Link game with DJ Jazzy sec-
ond and last Thursday; \$1
(member)/\$2 (non-member)

SAVOY Funk w/Bob
Trampoline and Ben

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

RENDZVOUS Wicked World
(Randy Rhoad, Black Sabbath,
Ozzy tribute band)

ROXY ON WHYTE Session Saturday: dance/R&B, hip hop with DJ Extreme

RUBY SKYE BAR LOUNGE Nite at the Sky: R&B/hip hop with People's DJ

SAVOY Deep house with Winston Roberts

STARS NIGHTCLUB Main Floor: Back to School Saturday: R&B, hip hop, Reggae with DJ Germaine, DJ Rage; 9pm (door); no cover

STONEHOUSE PUB Top 40 with DJ Clay

TONIC AFTER DARK Uncensored Saturdays: R&B, hip hop, Old School Sound Crew

TWILIGHT AFTERHOURS House/trance with Jeff Hills, DJ Trav, Crunchie, DJ Danane and guests; 18+; 2am-10am

WINDSOR BAR AND GRILL Sonic Eclipse house/techno/drum 'n' bass with Galatea, Lowtek, Dreadnaught, MC Simeon, MC Snov, guests

Y AFTERHOURS Charlie Mayhem, Donovan, Juicy, Anthony Donahue, Saint Luke

YOUR APARTMENT Nordic Foundations: DJ Dennis Zaz and Rackman Powers

SUN LIVE MUSIC

BLUES ON WHYTE Every Sun: Shelley Jones and RB5 (R&B); no cover

CAPITAL HILL PUB Every Sun: open stage

ECCO BAR Every Sun: Burgess, Brokop and Giard; 5-9pm

JUBILEE AUDITORIUM Don Williams (country); 6:30pm (door); 7:30pm (show); \$34.50 and \$39.50; tickets available at TicketMaster

O'BRYNE'S Every Sun: Joe Bird's live jam; 9:30pm

SECOND CUP Meadowlark

Universe; all ages; 7pm

SIDETRACK CAFE Disgrace the Retroman and DJ Dudemian (rock); \$6

CLASSICAL

FESTIVAL PLACE Lucille Chung (piano); 7:30pm; \$14; tickets available at Festival Place box office, TicketMaster

LEDU PERFORMING ARTS CENTRE The Strathcona String Quartet; 2pm; \$10 (adult)/\$8 (student/senior)

ROBERTSON WESLEY UNITED CHURCH Cantion Chamber Choir (10:30am); for tickets phone 732-1262

UNITED CHURCH Baroque Chamber Music Treasures: Presented by the Alberta Baroque Ensemble featuring Susan Flook (violin), Colin Ryan (cello), Anne McDougall (violin), Dennis Goff (cello), Stephan Marion (harpsichord, organ); 3pm; \$20; tickets available at TIX on the Square

DJS

CALIFORNIA NIGHTCLUB Ladies Night: urban with DJ Invincible

HABITAT CLUB Industry Sundays: top 40, dance/R&B

NEW CITY LIKwid LOUNGE Atmosphere: funk, rare groove, hip hop with DJ Cool Curt

THE ROOST Betty Ford Hangover Clinic Show Beer Bash: every long weekend with DJ Jazzy; \$2

SAVOY French Pop: mixed with Deja DJ

MON LIVE MUSIC

BLUES ON WHYTE The Zig Zag Bluesband; no cover

DRUID Every Tue: open stage with Chris Wynters

LONGRIDER'S Mark Lorenz

O'BRYNE'S Every Tue: Celtic night with Shannon Johnson and friends; 9:30pm

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEB) Tony Dizon

SIDETRACK CAFE The North Mississippi Allstars, The May Kings (blues, roots); no minors; 7pm (door); \$13.50 (adv), \$16 (day of); tickets available at Blackbird, Listen, Freedool, TicketMaster, SideTrack

WINSPAR CENTRE Gene Watson

stage with Randy Martin; 9pm-2am

O'BRYNE'S Every Mon: The Fabulous Sushy Sisters; 9:30pm

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (WEB) Tony Dizon

SIDETRACK CAFE Every Mon: open stage with Ben Sparrow; no cover

WINSPEAR CENTRE Gene Watson

DJS

BLACK DOG FREEHOUSE Indie rock with Penny and the Jets

FILTHY McNASTY Metal Mondays: with DJ S.W.A.G.

NEW CITY LIKwid Resurrection

Industrial/EBM/electro/goth with Nil Rofteyla

THE ROOST Hot Butt Contest: with DJ Janny; 8-midnight; \$1 (member)/\$4 (non-member)

SEEDY'S Electro-trash: electro/punk with DJ Miss Mannered

URBAN LOUNGE Open with DJ Gilligan

Productions

BLACK DOG FREEHOUSE

Digital Underdog

BUDDY'S NIGHT CLUB Top 40 with DJ Stephan

CAVENDISH NIGHTCLUB

Bahamas Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invincible, Q.B

DUSTER'S PUB DJ "Name a Tune" Dan

FILTHY McNasty Twisted Trivia: with DJ Whit-Ford

NEW CITY LIKwid

Stupid Music for Stupid Cheap: punk rock bingo, rock

URBAN LOUNGE Superbeing; \$5

7:30pm

WILLOUGHBY COMMUNITY HALL Every Wed: Little Flower open stage hosted by Brian Gregg, 8pm,

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEB) Tony Dizon

SIDETRACK White Cowbell

Oklahoma, Agriculture Club (rock); \$10

URBAN LOUNGE Smoothrite, Superbeing; \$5

CLASSICAL

MUSICAL ALLIANCE

CHURCH Music: Wednesdays at Noon: Musicals' Highlights

featuring Judy-Lynn Savchuk (soprano), Gail Olmstead (piano); 12:10-12:50; free

DJS

BLACK DOG FREEHOUSE

Wild Cherry: deep house/progressive/breaks with Tripwatch and guests

BLACK DOG FREEHOUSE

Glitter Gulch: country, roots

BUDDY'S NIGHT CLUB Top 40 with DJ Stephan

FILTHY McNasty's Mix Tape Bar Star College Nite: with DJ Rock 'n' Rogers

NEW CITY LIKwid

Stellar: Brit, indie, mod, rock and pop with DJ Traydy

THE ROOST Amateur Strip: We're Livin' Stuck Vicky with DJ Alvaro; \$1 (member)/\$4 (non-member)

SEEDY'S Rockabilly Wednesdays; Hotrod Heehaw

STARS NIGHTCLUB

Appreciation Wednesdays: hip hop, R&B, soul with RENO and Mt. O., 420 Productions, DESI (hip hop, R&B, bhangra)

YOUR APARTMENT Big Rock Indie Rock Night: indie rock with DJ Shouldbeinaband

O'BRYNE'S Every Wed: Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL

Every Wed: Northern Bluegrass Circle Music Society bluegrass jam;

BILLY BOB'S LOUNGE

Karaoke and DJ Tunes with Run Riot Professional Music

DJS

BLUES ON WHYTE The Zig Zag Bluesband; no cover

CITY HALL Lisa Hewitt

HUDSONS TAP HOUSE

Rickard Blaze

LONGRIDER'S Mark Lorenz

NEW CITY LIKwid

LOUNGE The Trews, Aquarius, Crowned King

O'BRYNE'S Every Wed: Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL

Every Wed: Northern Bluegrass Circle Music Society bluegrass jam;

HALO

HIGHRIUN 492-98 Ave, 440-2233

HORIZON STAGE 1001 Calahoo Rd, Spruce Grove, 962-8993/514-8000

HUDSONS TAPOUSE 6107-104 St, 1001 St, 701-0190

J.J.'S 13160-118 Ave, 489-7462

JASPER PLACE HOTEL 154 St, Stony Plain Rd, 489-1906

JAX BEAN STOP 9 Sioux Rd, Sherwood Park

THE JOINT WEM, 486-3013

BLACK DOG PUB 921-34 Ave, 433-2599

L.B.'S 111-23 Atkins Dr, St. Albert, 460-9100

LUDIC ROBUSTO 4108-50 Leed, 439-6950/424-9061

LISTEN RECORDS 1049-124 St, 732-1132

LONGRIDER'S 11733-78 St, 479-7400

MANHATTAN CLUB 10345-105 St, 423-7884

MUSICAL ALLIANCE

CHURCH Banquet hall, 101 St, south of Jasper Ave, 420-1757/489-7464

MICHAEL'S PUB and GRILL

11730 Jasper Ave, 482-4767

MUTTART HALL Alberta College, 10050 Macdonald Dr, 423-6230/420-1757

NEWTON'S RESTAURANT

(EDMONTON) Edmonton Centre, 102 Ave, 424-4767

ROCKY HORROR PICTURE SHOW

TEA LEAGUE HALL, 6115 Fulton Rd, 466-0473

ROCKY HORROR PICTURE SHOW

SUB, U of A Campus, 8900-114 St, 451-8000

NEW CITY LIKwid LOUNGE

10538 Jasper Ave, 423-

ROCKY HORROR PICTURE SHOW

</

Friday October 31 Scary Jerry's Halloween Cabaret featuring → Jerry Jerry & the Sons of Rhythm Orchestra

KNUCKLEHEAD

**James T.
Kirks**

**Black
Market INC.**



we'll buy your first drink
(with paid admission)
(if you're dressed up)

MUSIC



root
down

BY JENNY FENIAK

Francey footwork

David Francey • With Dave Clarke

• The Arden • Sat, Nov. 1 Traditionally, you don't get to call yourself an icon until your work has not only stood the test of time, but established a standard for your field of expertise, influencing those who came after you. Well, after speaking with David Francey, I think he deserves to be considered one of Canada's true folk music icons.

The amazing thing is, Francey didn't start playing music until the mid-'90s. He had a wife and kids in rural Quebec, but worked all over the country as a carpenter and was reasonably happy doing his job. He'd written poetry and songs as a hobby all his life and a lot of his inspiration came on the job site. "It was a good time for me to write," Francey says in his distinctive Scottish brogue, "driving to and from and also on the site. I just wrote lots of songs and I just sang them to myself. I wrote them because I had to write them; I never thought

about performing them."

Francey says he inherited his love of music and poetry from his father. "He's a real Burns man," he says, "and because he loved that poetry so much and it was a part of our lives, I very early got an appreciation as something substantial and worthwhile. So I think, really, that was the seed of the writing and everything else."

But it was Francey's wife Beth who persuaded Francey to round up some players from their township of Ayer's Cliff and perform his songs in front of an audience. Things haven't been the same since. With the help of Dave Clarke and Geoff Somers, Francey recorded a well-received debut album, *Torn Screen Door*, in 1999, parlaying that success into a few festival slots that summer. "At that point," he says, "[I] was still working full-time construction and doing music on the weekends or whatever." Of course, by the time his follow-up disc, 2001's *Far End of Summer*, won a Juno for Best Roots and Traditional Album, Francey realized he needed to seriously think about leaving the construction business and playing music full-time. These days, Francey is in high demand and his summer schedule is now chock-full with festival dates. He's been invited to play as far afield as Nunavut, where he did a concert for Igloolit's Inuit elders as well as a small village just an hour away from Greenland.

No matter where he goes, audiences seem to relate to Francey's songs and the simplicity with which he relays stories of the people and places he's

met across the country over the last two decades. "It takes time to gain experience," he says, "and with life experience, you get an awful lot of fodder for writing. I think I've lived enough and done enough interesting things that people sort of recognize themselves in the songs, and it's all rooted in the everyday."

Last winter, Francey went back into the studio to record his much-anticipated third album, *Skating Rink in March*. Touring kept him busy most of the summer, but he still found enough time to buy a house in rural eastern Ontario, even if he's only spent a handful of days under its roof. Maybe that's because he's also recorded another album, this time with Kieran Kane and Kevin Welch, whom he met at the Winnipeg Folk Festival. Once they heard him perform, they invited him to Nashville to record with them and just a few months ago they laid down another handful of new songs after Kane and Welch returned from a festival in Denmark.

"Like all the other albums, it's a mix of new and old," Francey says. "I'm always writing more, that's the thing. I wondered when I quit construction if I'd ever write again. But it's worked out really well—the travel's been good for the writing and the people I meet have been very interesting. It just happens when it happens, but I've been very fortunate lately that it's been happening a lot. You know, you finish a song and it's onto the next kind of thing."

SARAH SLEAN
with Ann Vriend

thursday nov 6
doors@8pm, show@9pm

more info available:
www.sarahslean.com
or 416-595-1010

**the
HOROWITZ
theatre**

VUE
WEEKLY

cbsa

VUEWEEKLY

26

OCTOBER 30-NOVEMBER 5, 2003

BROKEN SOCIAL SCENE

WITH STARS & JASON COLLETT

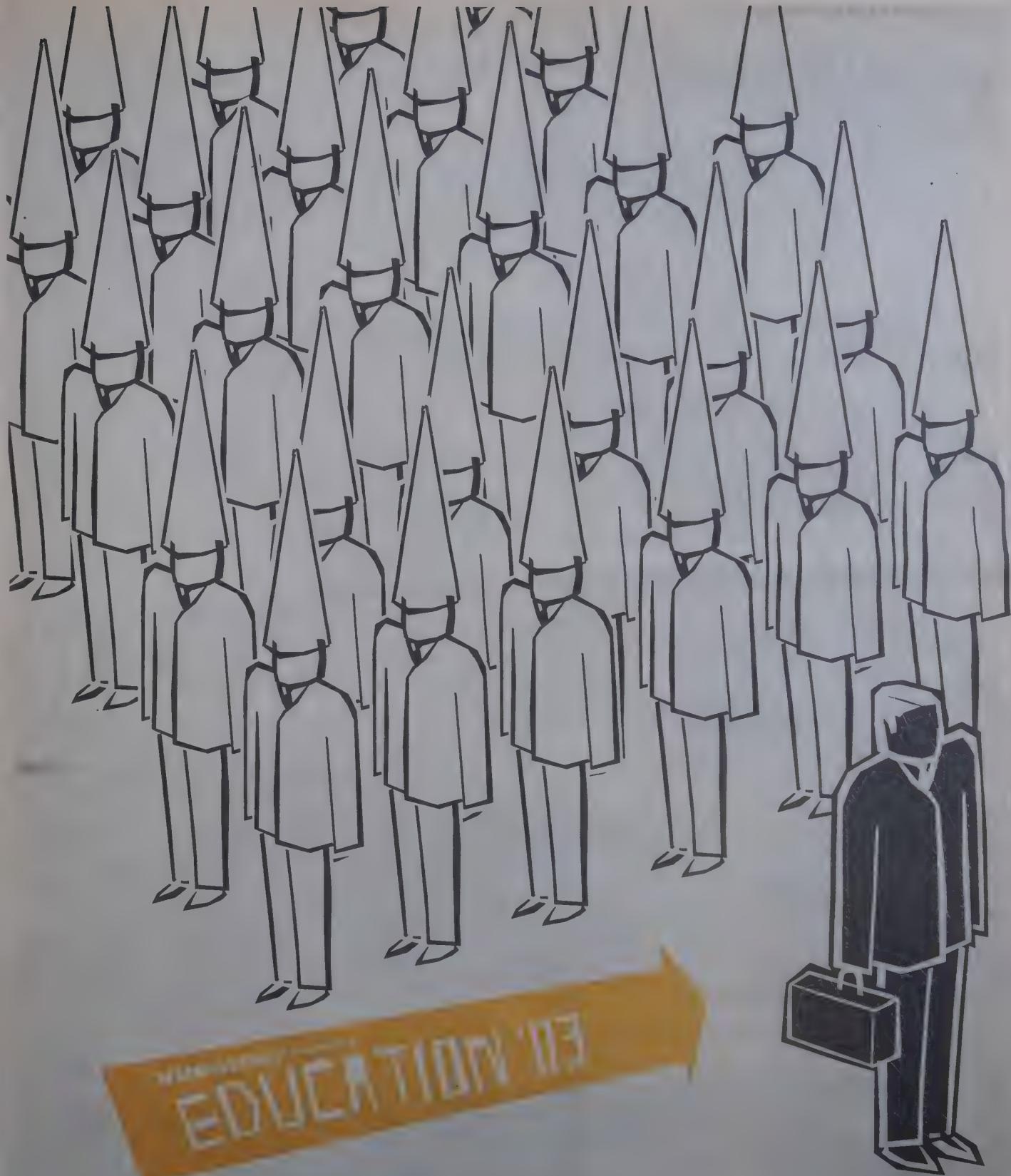
SUNDAY
NOV. 9

DOORS @ 8:30 PM, NO LINDEN
ADVANCE TIX \$13
@ TICKETMASTER, BLACKBYRD,
LISTEN, THE POWERPLANT,
& SUR HUB CAB INFO DESKS



VUE
WEEKLY EMI
Music Canada

POWERPLANT
restaurant & bar



Big men on campus

How educational capitalism keeps female profs' salaries lagging behind

BY SHANNON PHILLIPS

Being a feminist sometimes makes me feel like I need a retro-chic '70s outfit to complement my politics. Everyone seems to think it's all good on the gender front. And if it isn't, they say, then it's just a matter of time before things naturally evolve toward the fine 'n' dandy.

Some stats show that women are catching up in the labour market and higher education sector. Women earn 59 per cent of Canadian university degrees and, at the University of

30, in contrast with 65 per cent of boys. However, the numbers also show that women are paying more for their degrees. Fifty-six per cent of student loan recipients are women. And given that women still earn, on average, 75 per cent of what men earn and are more likely to work part-time and take time off to raise kids, it takes them longer to pay off loans. The result is more interest and a higher-priced education.

That said, you'd think career and salary equity between men and women would be best developed among university professors. Right-wing men seem to love cornering me in bars and complaining loudly in my ear that

Alberta, they make up 55 per cent of the undergrad population. A recent study by the Paris-based Organization for Economic Co-operation and Development found that 77 per cent of Canadian 15-year-old girls expect to obtain professional, white collar employment by age

their arts courses are dominated by feminist theory and that gender studies have pretty well entrenched themselves as the received wisdom of the academy. Whether or not this is the case, the common assumption is that few salary discrepancies exist between men and women in the ivory tower. Alas, the empirical evidence seems to indicate otherwise.

There is still a considerable wage gap between male and female full professors. Men in the arts, social sciences and humanities haul in, on average, \$5,200 per year more than women. This situation worsens when we look at the so-called "hard sciences"—engineering, computer science and biological sciences—where men earn about \$8,000 more per year than female full professors.

LABOUR FORCE ANALYSTS often point out that the top ranks of any job reflect more marked salary discrepancies between men and women due to the massive changes of the past 30 years: women may have entered the workforce later or taken time away from their jobs in order to raise a family; thus, they may make lower salaries. If we look at male and female salaries in the more junior ranks, according to the apologists, a more balanced picture emerges due to the gains of the women's movement.

With respect to the humanities, fine arts and education profs, the apologists are right. Average salaries for lecturers and assistant professors are more or less similar for men and women, except in the social sciences, where men still earn between \$3,000 and \$5,300 more per year than women. However, the "just wait and let progress take its course" argument doesn't hold for junior rank academics in the biological sciences, engineering, health professions and physical sciences. Male sessional lecturers make between \$3,000 and \$12,000 more than their female counterparts in the biological and physical sciences as well as health professions.

Salaries for professors in the so-called "hard sciences" are about 15 per cent higher than salaries in the fine arts, humanities, education and social sciences. And women make up only 22 per cent of profs in engineering, agriculture, math/physics, biological sciences and health professions, as opposed to 40 per cent of professors in the arts and education. Moreover, this situation does not appear to be changing anytime soon. While women received 43 per cent of social sciences and humanities doctorates in 1997, they received only 11 per cent of engineering Ph.D.s.

Extra funding, higher salaries and the freedom to conduct research are available in disciplines where knowledge can be turned into profit, and those disciplines are dominated by men. Nobody is particularly interested in commercializing what goes on in the U of A's English or sociology departments, but that's where we'll find the most women, the lowest salaries and, for the foreseeable future, the least amount of prestige.

A FEW YEARS AGO, the federal government initiated a program called the Canada Research Chairs, designed to attract the best and brightest scholars from around the world. The CRC program was also instituted to address the perceived "brain drain" of our best researchers, lured south by the substantial funding the Yanks—from both public and corporate coffers—by putting funding toward research and development. The program was designed to get Canada's universities on the commercial-

The Career College



Choose The Career For You!

A Merge In First Class Education

In the case of CDI Education Corporation bigger is better! In 2001, two outstanding names in first-class education joined forces to bring you the best of both worlds: International Business Schools and its divisions, The Career College, Success CompuCollege School of Business, Toronto School of Business and Career Canada College, became a part of CDI Education Corporation and are now working jointly with CDI College of Business and Technology.

Offering the Best Education Possible

When you choose CDI College or The Career College, you can count on receiving the best education possible to help you succeed in whatever path you choose. From the comfort of knowing that your

diploma will be recognized in most major cities across Canada, to increased opportunities to further your education, choosing CDI opens doors.

Growth and diversification are the keys to sustaining a strong presence in today's economy, and that has been the focus of CDI Education Corporation for the past nine years. Since 1993, CDI Education Corporation has grown from 20 post secondary locations and three corporate education locations to over 50 post secondary locations and thirteen corporate locations, making CDI the largest provider of corporate education and private, post secondary education in Canada. CDI's 50 post secondary colleges offer award winning programs in IT, health care and business skills.

Quality Curriculum – Outstanding Graduates

Together, The Career College and CDI College have over 60 years of combined experience in providing superior instructor-led and individualized study programs that are designed to meet and exceed today's challenging job market requirements. On the future of the organization, Bruce McElveen, Chairman and CEO of CDI Education Corporation says, "through our range and quality of product offerings, we have planted new seeds for our future growth. We are committed to retaining our market-leadership position and will grow based on our proven expertise and unique products."

CDI College and The Career College have established a tradition of delivering quality

curriculum and producing outstanding graduates. Together we offer approximately 20 programs in information technology and business skills ranging from six to twelve months.

Helping You Achieve Your Potential

"At CDI College we believe that the most important contribution we can make to society is to help people learn and grow to their fullest potential. We are dedicated to helping you achieve your full potential while at CDI," says Mr. McElveen. "At CDI College and The Career College, we are totally committed to you and your success."

STARIA new career IN AS LITTLE AS 6 weeks!

The Career College has been educating students for the past 18 years. This commitment to education has given our students the elements that reinforce confidence in their ability to reach their goals in a new and rewarding career.

- Combined lectures & hands-on training
- Convenient location close to LRT Station
- Employment Support Services
- Financing available to qualified applicants
- Ongoing start dates

Every year, thousands of graduates launch their Information Technology careers from one of CDI College's 32 campuses across Canada.

Call us to set up a personal interview and campus tour. We'll take the time to discuss your personal career goals and help you to determine which I.T. opportunity is the right one for you.



CDI COLLEGE
OF BUSINESS & TECHNOLOGY

North, South and West Campuses
in Edmonton

North (780) 478-7900

South (780) 463-7900

West (780) 481-7900

Visit: www.ediccollege.com

proven

Industry Specific Diploma Programs

- Network & Internet Security Specialist
- Information Technology Technician
- Database Administration
- Computer Programming Analysts
- Business Administration
- Office Technology
- Business Microcomputers
- Accounting Technician
- Business Office Skills
- Oil & Gas Office Administrator
- Travel & Tourism
- Medical Office Assistant
- Legal Assistant

CALL NOW TO START NEXT MONTH

9939 Jasper Avenue

424-8650

1-800-282-9917

Visit: www.ibschool.com



Center for Arts & Technology - Okanagan

The Power to Create.

"If you can DREAM it, you can do it." – Walt Disney

a world-class education

Channel your creativity and get industry-standard training in a fun, student-centered environment. The Center for Arts and Technology - Okanagan is designed to deliver an arts and technology-based educational experience that is both challenging and inspiring.

The CATO campus in Kelowna covers approximately 16,000 square feet across two separate buildings. The college boasts a state-of-the-art digital recording studio with mix-to-picture surround-sound capability. The film soundstage complements extensive digital video, motion graphics, digital media, visual effects and animation labs.

Liberal access to facilities and equipment creates an educational setting where art and creativity blend seamlessly with technology.

entertainment business mgt.

Whether you want to manage your own entertainment company, produce shows, events or projects, work as a talent agent or manager, or launch your career in the A&R department of a record label, the Entertainment Business Management (EBM) program covers all the bases. EBM prepares students for careers in the business and management side of the entertainment industry by providing a broad-based business education coupled with specific industry intelligence and practical real-world experience.

web/new media

the future of the digital world

Our Web/New Media program provides an extensive education in Art, Design and Technology for the creation and delivery of interactive multimedia content in the future world of converging technologies. Students combine their knowledge and training in any number of career paths — entrepreneur, web designer, wireless application designer, CD/DVD ROM designer or streaming media administrator.

Mobile Game Developer – Play. Create. Win.

Mobile entertainment is the wave of the future and effective content developers will be in big demand. This program provides a solid foundation in game design and development with a focus on Mobile entertainment content creation.

**ITIWA GRANT
Save up to
\$4000**

**ITIWA GRANT
Save up to
\$6000**

"With more than 7 years of Animation Studio experience working with Dreamworks and Warner Brothers, I offer the students the skills and knowledge needed for the real world."

— Lisa Bozzetto, Instructor



digital film

Digital film is the independent filmmaker's most powerful tool for translating their artistic vision to the big screen. As a student in our Digital Film Foundation Program (DFP-F), you'll immerse yourself in the filmmaking process and gain a foundation in the film production techniques, theory, equipment, positions and protocols necessary to work as an entry-level crewmember on film, video or TV location shoots. Work on a film set, be an independent filmmaker, produce netcast shows... your career begins here.

Training includes non-linear editing, compositing and visual effects techniques using various software packages such as Final Cut Pro, Combustion, After Effects and Shake, from companies like Apple, Discreet, Adobe and Nothing Real. Students build a solid foundation in the equipment, procedures and theory of modern film and video production.

recording arts

Study in a world-class studio under top industry pros and launch your career as an audio and music professional.

Whether you want to pursue a career in recording arts with a music production focus, audio post-production for film and TV, or become an electronic musician or independent entertainment artist/producer, the Center for Arts and Technology can take you where you want to go.

The Recording Arts Foundation (RAF) program offers beginners a solid skill-base in the procedures and equipment used in professional multitrack recording and sound reinforcement environments for music/sound production and post-production for film/video, TV and new media. Students train in a state-of-the-art digital and analogue recording studio using the latest linear and non-linear recording technologies. Also included is discussion of the latest products, issues, procedures and trends in the audio industry.



animation & visual effects

If you can imagine it, you can bring it to life. Working with professional industry tools like Softimage XSI, you'll explore the techniques and skills fundamental to professional animation production. Gain hands-on experience and prepare for various careers in 2D and 3D animation in areas such as film, TV, video, games, web, architecture, medical imaging and other industries that utilize visualization.

Intensive and creative, curriculum is strongly grounded in both the art and the technology of animation in today's high-tech environment. Students have the opportunity to work with state-of-the-art equipment and facilities under the mentorship of experienced industry professionals.

Talk to us.

Toll Free: 1-866-860-2787

digitalartschool.com



Center for Arts and Technology - Okanagan

100 - 1632 Dickson Avenue, Kelowna, BC V1Y 7T2 T. (250) 860-2787

Toll Free: 1-866-860-2787

Women professors

Continued from page 28

ization and corporate research train, whether academics liked it or not.

As publicly funded institutions, universities are often home to curmudgeonly ivory tower kooks who don't take kindly to being bossed around by corporations in their research. Indeed, in a 1999 report, the Federal Panel on Commercialization of University Research indicated that a substantial amount of targeted federal money designed to force academics to co-operate with industry in their research endeavours was the only carrot/stick approach that would change the culture of academic freedom and research for knowledge's (not profit's) sake. CRCs also overwhelmingly favour the so-called "hard sciences." As of mid-October, only 16 per cent of the CRCs at the U of A were in the arts disciplines. It's notable that this number mirrors the

number of women who hold Canada Research Chairs at the university.

A Canada Research Chair appointment is a big deal for academics—funding starts at \$100,000 a year, not including other infrastructure funding and relocation money. A CRC appointment frees academics from teaching responsibilities and allows them to hire grad students and pay for equipment. The prestige of a CRC post also gives the recipients the kind of profile that often helps them successfully solicit additional project funding from other sources, both public and private.

But Canada Research Chairs are not divvied up like other federal hiring processes—with regard to employment equity laws—because universities are in charge of the hiring process. Which means the old boys' club is thriving. Gender representation is so bad that in March 2003, eight female professors from seven Canadian universities filed a complaint

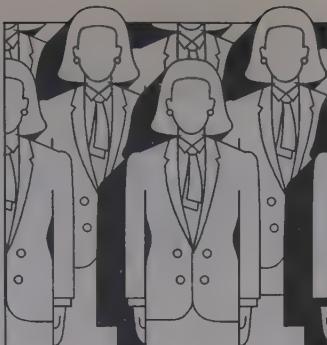
against Industry Canada, which funds the CRCs, with the Canadian Human Rights Commission. Nationally, about 16 per cent of research chairs are women, even though women make up 30 per cent of professors.

Last February, meanwhile, the U of A's CRC Strategic Plan reported that eight of its 56 Canada Research Chairs were women—

14 per cent. However, the administration claimed they were working on improving that percentage and indicated that increasing gender equity was an institutional priority in light of the human rights complaint. Over the course of the past year, the U of A announced eight new CRC posts. Now, again as of mid-October, fully nine of the 64 chairs were women. So

we're still holding strong at 14 per cent. Good job, U of A. I'd hate to see what kind of results we'd get if you weren't making women a priority.

A DEFENSIBLE CRITIQUE of who's working for what at our publicly funded universities must go beyond merely collecting stats. This often degenerates into a boob-counting



Discover the best of both worlds ...

Discover Faculté Saint-Jean University of Alberta

Parlez-vous français?

There is a need for teachers of francophone and French immersion classes...and our students are in demand!

Faculté Saint-Jean can help you get a head-start to success with scholarships of \$1,500 for students interested in pursuing a BEd (Secondary), majoring in mathematics, science or French.

Other programs proudly offered by Faculté Saint-Jean, the only French faculty in western Canada:

Arts • Commerce • Engineering (Year 1)
Science MA (Canadian Studies) • M Ed. • Nursing (Bilingual)
Conservation and Environmental Science (Bilingual)

Contact us for information about our programs and numerous scholarship opportunities:

Faculté Saint-Jean 8406, rue Marie-Anne Gobin Jr., Edmonton, Alberta, T6C 4G9
Telephone : (780) 465-8703; Toll free: 1-800-517-2509
E-mail: fjsj@ualberta.ca • www.fjsj.ualberta.ca

Check out our scholarships!



exercise that doesn't carry with it any sort of prescriptions for action, aside from recruiting more women. The fact that women are still lagging behind in plum research appointments and the better-paid sectors of academic employment says something about the kind of university that's developed over the past decade.

The consensus among decision-makers, from the Prime Minister's Office down, is that universities must better serve the private sector. The Prime Minister's own Panel on the Commercialization of University Research declared this to be a policy priority in 1999, and university administrators across the country have pledged to triple their commercialization efforts over the next five years. In Alberta, the push to be "market relevant" takes on even more urgency, since our provincial policy-makers are more amenable than most to cutting liberal arts programs and discounting the value of pure research, as opposed to research that has quick private sector applicability.

The federal-provincial-administrative consensus has its roots in the development of global capitalism—governments are now expected to invest in areas of social spending that will generate profits for corporations that are increasingly multinational. The old, post-WWII national economy required well-educated workers, thus the low price of admission for university students of yore. In the new economy, workers are not as portable as knowledge and thus not as deserving of public investment. Hence the emphasis on research and development, which corporations can take wherever they want.

GIVING THE PRIVATE sector what it wants means an acceleration of work for academics. It means spending more time writing research grants applications, finding ways to get one's work to market and dealing with the legalities and paperwork associated with selling intellectual property. This is a stressful exercise, and it's also a gendered one. Time is something women have less of, given the fact that, according to StatsCan, women still perform about 70 per cent of the unpaid labour and childcare in Canadian households. As well, academics must come to rely more on their ability to network with the predominantly male world

Women professors

Continued from previous page

of boardrooms. Acceptance by peers comes from salesmanship and becoming one of many academic entrepreneurs. Rather than the more "feminine" strengths of interaction with students and developing young minds, the modern professor is exhorted to take on more "masculine" characteristics like competition, self-maximization and profit-seeking.

The restructuring of the public university can no longer be justified in terms of governments "not having the money." The feds and the province have both put substantial sums toward industry, innovation and science and have boosted funding to targeted R&D programs. Indeed, Alberta leads the country in sponsored research per capita because of the vast amount of public, not private, funding R&D receives from the Heritage Trust Fund. The money is there—it's just not available for policies or programs that serve to alleviate gender inequality in our publicly funded universities. ☀

All statistics in this article were taken from the CAUT Almanac of Post-Secondary Education in Canada 2003, the Canadian Association of University Teachers Feminist Audits and the Education Quarterly Review, a Statistics Canada publication. Go to www.caaut.ca and www.statscan.ca for more information.



FACULTY OF EDUCATION

Undergraduate Degree Routes

- o Elementary Education (four years)
- o Secondary Education (four years)
- o Combined Degrees (five years) in Native Studies, Physical Education and Recreation (elementary and secondary route), Science, Music and Science in Human Ecology
- o After Degree (two years)

Important Admissions Information

- o The Faculty of Education does not admit directly from high school. All students must complete 24 units of course weight that can be transferred into the program.
- o Application deadline is March 1, 2004.

Contact: Faculty of Education
Undergraduate Student Services
1-107 Education North Building
Phone: 1-780-492-3659
<http://www.uofaweb.ualberta.ca/uoss/>
<http://www.education.ualberta.ca>

THE UNIVERSITY OF ALBERTA

News in Education

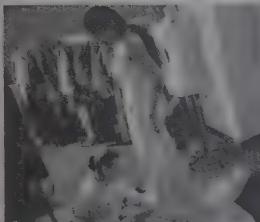
Students are encouraged to consider teaching

- o Second Languages (Cree, French, German, Japanese, Mandarin, Spanish and Ukrainian)
- o Math and Sciences
- o Career and Technology Studies (CTS)
- o Fine Arts (Drama, Art, Music)



Education.

Indulge your imagination



Call Now

for more information about educational programs offered.

Classes start
January, 2004

The Art Institute of Vancouver

700-1000 Georgia Street, Vancouver

Fashion Design
& Merchandising
Graphic Design
Interior Design
Game Art & Design

Animation
Multimedia & Web
Design
Residential Design
Web Design

1.866.717.8080

The Art Institute of Vancouver-Burnaby

Beta A

Visual Effects

Recording Arts
Game Programming
Game Design
Game Animation

Business &
Communication
Acting
Digital Film
Animation

1.800.661.1885

www.aivan.artinstitutes.edu

More spun against than spinning

Can Albertan students and families fight the Tories' PR rhetoric on education?

BY SHANNON PHILLIPS

All roads in Alberta provincial politics are pointing to an election in early 2005 and the polls indicate the Tories are poised to sail to another victory. No surprises there. But a couple of vulnerabilities do stand out. Electricity deregulation, for instance, is a middle-class pocketbook issue that has yet to be addressed, and education, particularly in urban centres, appears to be an equally glaring sore spot.

Long forced to play second fiddle to healthcare in the national and provincial spotlights, education advocates are benefiting from the fact that the feds have tossed around more cash for healthcare than Dubya at an arms show. As well, provincial Learning Minister Lyle Oberg is widely perceived as a weak politician. He's unpopular among his rural MLA colleagues and seen as a bully for the way he dealt with the teachers' strike.

Furthermore, the Alberta Teachers' Association has done a good job of keeping the focus on classroom conditions rather than letting Oberg's spin doctors paint education issues as a mere case of teachers being crybabies. There's a considerable chasm between what Alberta Learning constructs as reality—parents don't have to fundraise, class sizes are not a problem, schools have enough resources for special needs students—and what parents experience in their day-to-day lives: trunks full of chocolate almonds, 40 kids in high school classes, dwindling ESL programs.

It's not just in the kindergarten to Grade 12 sphere that the Ralph Klein regime has a public relations problem. The cost of post-secondary education (PSE) is getting a lot more attention too, with students returning for another year of punishment. On top of cost, capacity is also an issue as Alberta's universities struggle to accommodate even those students able to pay the requisite \$5,000 per year for a basic undergrad arts and science degree. In fact, Alberta Learning's draft annual report, released in August, indicates that only 52 per cent of Albertans feel PSE is affordable for everyone. Contrast that finding with two years ago, when 75 per cent of Albertans thought it was

within reach of average folks.

WHEN QUESTIONED about the drop in favourable perception, Oberg suggested that it was because of a poor communications strategy and that a lot of public attention had been paid to medicine and law programs (where tuition is slated to increase to \$12,000 and \$10,000 per year by 2005), but that other programs continue to be affordable.

This "poor communications strategy" argument points to the min-

PROPAGANDA

istry's failure to anticipate student campaigns on the difference in tuition at the universities of Alberta and Calgary; it also shows naked contempt for the intelligence of Albertans. Apparently, Albertans just haven't been privy to enough spin to realize that \$20,000 worth of debt for a regular undergrad degree is reasonable in a province swimming in surplus revenues, or to be convinced that a debt in excess of \$60,000 for professional programs is a good deal. The notion that such high costs don't deter low-income people from attending university is so counterintuitive it's ludicrous. But again, we

have a situation where the chasm between lived reality and government "messing" continues to grow.

Because Albertans are starting to catch on that university is becoming (or in many ways already is) the domain of the well-heeled or the severely indebted, Alberta Learning is rolling out a more aggressive communications strategy on post-secondary issues. Much of this campaign is already in place and we can expect the PR shitstorm to start hitting even harder as the debate around Bill 43, Alberta's Post-Secondary Learning Act, intensifies this fall.

ALBERTA LEARNING'S strategy, it's clear, will have two main components: co-optation and a focus on incomes after graduation. On the co-optation front, the ministry has taken to quoting university and college presidents in their press releases, likely an outcome of an August 13 retreat for ministry officials and university and college presidents. So much for universities being the place where critical thought and discussion—especially of government policies—is tolerated and encouraged as a foundational component of a functioning democracy.

At the highest levels, the learning ministry enjoys a level of collusion and ideological confluence that will

work to ensure no real resistance to the high tuition model of university finance ever transpires. This strategy also pushes organized criticism to the margins of the political debate; the only groups left to oppose the government's agenda are student and faculty associations. Only student associations have the resources to cobble together a sustained critique of post-secondary policies, but they often suffer from credibility problems, yearly turnover and a preference on the part of elected officials to pad résumés and network with Tories rather than affect social change. Moreover, the ministry knows that student associations are easy to browbeat. All they need to do is threaten student politicians with "not meeting with the minister" and silence and complicity are achieved—as if a 15-minute meeting with Oberg were the goal of political struggle.

The second PR strategy, a focus on after-graduation incomes, is related to the first. Alberta Learning's September 8 press release, headlined "Post-Secondary Education Pays Off Big," featured such luminaries as U of C President (and Muppet lookalike) Harvey Weingarten doling out the following nugget of wisdom: "A post-secondary education is an investment.... Students will see a life-

DOES SIZE MATTER?

WE ONLY HAVE 15 STUDENTS PER CLASS!

Bigger is not always better! Let our award winning instructors give you the tools you need to be industry certified in five months!
Quality I.T. Education at Network Learning Masters.

our programs

Certified Network Professional

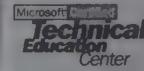
- *I.T. Support Professional
- *Office Professional

*Laptop and high-speed Internet included during selected programs.

Financial Assistance may be available.

network
LEARNINGMASTERSINC
Computer Training

Bell Tower, #400
10104 - 103 Avenue
Ph: 780-423-4200



MCSE, MCSA, MCP, MOS, CNA, A+, Net+

For more information visit www.nmasters.com or call us at 423-4200

long financial return on their post-secondary education." Well, duh. This is not a newsflash to any of us who have taken on tens of thousands of dollars' worth of student debt. We do it because we know we have to, because the alternative is growing old under the cruel fluorescent lighting of the 7-11 night shift.

WHAT IS NEWSWORTHY here is that university only holds benefits for the individual, and so the individual should gleefully bear the full cost of what is, in this government's analysis, reduced to a commodity. Indeed, Oberg indicates in the same release that "tuition for four years of university costs about the same as a new car." How telling that provincial decision-makers equate cars with degrees! It may seem like an insult to you, dear readers, to point out just what is wrong with this approach, but here it is anyway: university graduates with a broad-based arts or science education are, by all think tank and statistical evidence out there, consistently shown to be healthier, more likely to 'vote, more likely to volunteer, better able to weather economic storms and more likely to engage in activities that fall under the rubric of "active citizenship."

There are benefits to all of us when we have a highly-educated citizenry, and many of these benefits cannot be quantified by a narrow bean-counting approach. It's curious that the province with the lowest voter turnout, the second-lowest per capita public spending and some of the shortest seasons of debate in the legislature is also the place where we have some of the lowest rates of high school students continuing onto post-secondary, where we have a long history of publicly deriding universities and intellectuals, and where a university, according to both government and administrators, is the

place where you learn how to make lots of money, and nothing more.

So how should groups that are interested in public post-secondary education respond to this latest public relations strategy? Well, the fact that Alberta Learning and the premier's office are identifying post-secondary education as an issue is significant in itself and gives us some hints for a counter-strategy. The Tory government does its own polling all the time and these results are never released to the public. However, the premier's indication that a task force on post-secondary education is on the horizon, the summer trial balloon the premier's office floated for a \$500 Post-Secondary Education Savings Plan as one of Klein's centennial legacy schemes, and murmurings coming out of the rural caucus that post-secondary education needs its own separate ministry, point to the fact that the Tories know they're losing public confidence to the reality of high costs and inaccessible institutions. This seems to signal that education advocates—the ATA, parent groups and councils, opposition parties and especially student and faculty associations—cannot let up now, just as they are seeing minuscule gains. In particular, faculty associations need to use their resources, which lie predominantly in superior communication skills and knowledge of the issues, in order to get off their asses, exercise at least a little self-preservation and get on board with some degree of advocacy and social responsibility.

Post-secondary advocates would do well to take a page from the healthcare lobby and counter Alberta Learning's spin with a well-funded coalition that would take the campaign beyond quiet meetings with MLAs. They need to take the issue to Albertans, whose opinion, finally, appears to be coming around. ☀

Study massage therapy without giving up your day job? Sure.

Our two-year distance-learning course is affordable, thorough, and will prepare you for a professional career. You are in class one weekend a month (Friday-Sunday) for hands-on training. Between classes, you do the academic work on your own, using our excellent materials to guide you.

Apply NOW for January



MH VICARS SCHOOL
of MASSAGE THERAPY

THE DISTANCE-LEARNING ALTERNATIVE

Get the whole story at: www.mhvicarsschool.com
or e-mail info@mhvicarsschool.com
6924 Roper Road, Edmonton, AB (780) 491-0574

Don't fret!!
VUEWEEKLY
is still FREE
every Thursday!



VUEWEEKLY.COM

GROWING
to meet your needs

Programs in
**SCIENCE &
BUSINESS**

designed to suit YOU.

- Two-Year Diploma Program
- Bachelor of Science Programs
- Ph.D. and Masters
- Career Readiness

For more information on your options, admission requirements, scholarships, and careers, contact us at (306) 966-4056.

COLLEGE OF APPLIED ARTS
UNIVERSITY OF SASKATCHEWAN

University of Saskatchewan

It's all about You.

PACIFIC AUDIO VISUAL INSTITUTE

- AUDIO ENGINEERING & PRODUCTION •
- INDIE FILMMAKER •
- FILM & MUSIC BUSINESS •



One-year diploma career programs!

- Analog - Digital Recording
- Pro Tools
- Artist Management
- Promotion & Publicity
- Make Your Own Movie
- Final Cut Pro & Avid
- Sequencing & Sampling
- Beats, Loops, Grooves

Thousands in Scholarships Available Now!

Up to 100% Financing for Qualified Applicants

Student Loans, Grants, HRDC and EI

Vancouver, BC



CALL NOW!
for more information
604.873.4853
1.800.601.PAVI
pacificav.com

Grant MacEwan unites writing and design disciplines under one roof

By MURRAY SINCLAIR

Last year, roughly half of the students in Grant MacEwan Community College's journalism program didn't do their practicum work at newspapers. Instead, Donald McMann recalls, they did "communications" work, such as serving in the information distribution department with Edmonton's airport authority.

This changing world is behind the decision to combine four different programs together at Grant MacEwan's new Leslie Nielsen School of Communications, says McMann, the new institution's director. "Successful practitioners need a well-rounded education that includes exposure to all communication disciplines," he says. "Writers need to have an awareness of design; designers need to understand the use and power of words. It's this respect for the interdisciplinary nature of communications that has inspired us to build a school based on the acquisi-

tion of skills, both verbal and visual."

As at other schools, GMCC used to teach written communication courses—journalism, public relations and professional writing—separately from visual education, which was taught in the fine arts area. Students working on their bachelor of applied communication degrees would take courses like magazine writing and screenwriting at GMCC's downtown campus, while visual design students would do animation, illustration and other computer work at the college's campus in Edmonton's west

NEW SCHOOL

end. Now, GMCC's new communications school brings these programs together at the west end site thanks to a \$1 million renovation project that built six new classrooms and computer labs.

"The investment," McMann says, "is an indication of the commitment to communications." The larger space relieves some of the crowding problems at the downtown campus, he says, noting how enrolment in GMCC's professional writing course has ballooned from 15 students a few years ago to 80 this year. But more importantly, having the com-

bined total of 600 students in one place creates the potential for collaboration that was hard to achieve beforehand. In other words, they now have opportunities for interdisciplinary study and practice.

Students will continue in their individual programs at the school, but student writers will also work with their colleagues in design photography, illustration and videography. "They are all different parts of the communication process," McMann says. "When students get the chance to practice these collaborative relationships in college, they are much better prepared to enter the workplace."

IN ACCORDANCE with this team-approach concept to communication, McMann says the curricula of the various programs are being re-examined and renewed, noting that convergence in the media is the biggest change in this working world. "When things are more competitive," he says, "we need to jock up our students' skills. The key here is choice. It creates some flexibility and variety." Graduates of the journalism program will have two years' credit if they decide to get the applied communication degree and digital arts students will be exposed

Your new career is waiting for you

- Learn at your own pace.
- Flexible schedules and courses that can get you into a new career in less than a year.
- Financial assistance may be available for qualified applicants.

Start training for your new career immediately in:

- Computerized Accounting
 - Medical Office Assistant
 - Office Administration
 - Pharmacy Technician
 - PC Support
- and many more!



310-Jobs

www.academyolab.ca



Academy OF LEARNING

Simply a BETTER Way to Learn!

to the reporting field. Communication school graduates could end up working for publications, technical writing companies, non-profit societies, public relations firms, in-house communication departments or as freelancers.

The Leslie Nielsen School of Communication held a grand opening ceremony on September 30, attended by the famous Edmonton-raised actor (and *Scary Movie 3* star!) it was named after. "It's in an emerging state," McMann says about the school. "I can't say where it will end up." ☀



Leslie Nielsen School of Communications director Donald McMann

Don't call him Shirley

Judging by his speech at the institution's grand opening ceremony, I'm not sure who's more surprised by the name of Grant MacEwan's new School of Communications: the students who go there or Leslie Nielsen, the man they named the school after.

As students and faculty displayed a range of emotions from pleasant surprise to shock, the actor delivered a rambling speech that, while cute and endearing in a "wacky grandfather" kind of way, didn't do much to allay the concerns of those questioning the name choice. Given all the praise Nielsen received during the ceremony from college brass for being a great communicator, you'd think he'd have something more inspiring or relevant to say about this bold move by the college than stories about driving

down the North Saskatchewan River in the middle of winter looking for a sledding spot. Or his lust for an elementary school teacher. Still, after Nielsen's jokes and tales wore down, he finally got around to giving the speech he was supposed to and, with warm wishes and some strong words about communication, launched the school into the dark waters of post-secondary education.

There was even a standing ovation from most of the crowd after the speech. However, hidden amidst the cries of support were the not-always-quiet grumblings that questioned the school's ability to live up to the lofty goals set by the school's director, Donald McMann, who wants it to be a "benchmark" for North America. As if that weren't ambitious enough, McMann—whose fine speech clearly expressed both vision and faith in the school—has his work cut out for him. After all, he's got to live up to the legacy of the man who played Lt. Frank Drebin. —SAM LOWRY

VUEWEEKLY

Our annual gift to advertisers — audited circulation

We know advertisers want the best circulation value for their advertising dollar. As a publisher, we need to verify that our circulation is helping advertisers reach their target markets and potential customers all year long.

That's why our annual gift to advertisers is subjecting our records to independent verification by the largest and oldest circulation auditing organization in the world—the Audit Bureau of Circulations.

In fact, 4,800 advertisers, publishers and advertising agencies rely on ABC for audited circulation data. An ABC audit means that our circulation records are regularly

checked and verified by ABC auditors and findings are published in a concise report.

We have a year-round commitment to providing this verified, audited circulation information to advertisers.

Audited circulation — It's our gift to you.



Audit Bureau
of Circulations
Member

DIGITAL ARTS COLLEGE



Strengthen your future.

Submit your application **NOW** for May, 2004.

Guru Digital Arts College creates exciting opportunities for talented individuals looking to upgrade their existing skills or start their second career. Look here for the training to create and produce visually stimulating and well thought out presentations for Multimedia, Internet and Print.

The Digital Media Producer Diploma Program was developed for artistic and creative individuals. Students immerse themselves in the practice of Digital Media in a six-month fulltime program. Focusing on proven tools and

techniques, students learn to create stimulating communication solutions using the latest industry software.

The program is expected to fill up quickly due to the small class sizes and a growing demand for the program's experience. We are currently accepting registrations for May 2004 entry. Interested students can call 429-4876 for a personal interview or visit us at the Canadian Home Week Fair, November 1st & 2nd, Northgate Mall.

www.guru.digitalarts.com
(780) 429

Digital Media Producer

AUPE

Alberta Union of Provincial Employees

The Alberta Union of Provincial Employees

The Union of Choice for Albertans

With more than 45,000 members, AUPE is Alberta's largest and most effective union.

AUPE negotiates strong contracts with good working conditions for its members.

AUPE organizes new members in health facilities, at educational institutions and many other fields of employment.

Call: 780-930-3300
1-800-232-7284
www.aupe.org



EDUCATION

Enrolling with the punches

U of A arts and science departments cope with less money, more applications

BY KRISTINE OWRAM

Increased applications plus decreased funding equals a growing number of students being turned away at the doors of the University of Alberta. And it looks like this equation won't be solved anytime soon.

Arts and Science, the two largest faculties on the U of A campus, were also two of the hardest hit by this year's estimated \$17 million funding cut. They responded in much the same way, raising entrance averages to curtail enrolment and introducing hiring moratoriums—Science raised its admission average from 70 per cent last year to 76 per cent this year, while Arts raised its from 70 to 72 per cent. Almost 30 teaching positions will be cut from Arts over the next three years, and Science is planning on eliminating 27 academic positions and 12 support staff positions over the same time period.

Money is also being taken out of

the individual departments under the Arts umbrella, according to U of A Dean of Arts Daniel Woolf. "The money is being taken out of a variety of things," he says. "We conducted a number of discussions with the departments back in April and they were given some options as to how they would deal with the cuts. In some cases it's come out of sections that are no longer being offered or

CUTBACKS

have been combined, and in some cases it's come out of the departments' operating budgets."

Included in the number of classes that are not being offered again this year is one particularly popular religious studies section on witchcraft and the occult. "We just had to let it go," Woolf concedes. "These cuts mean that there is going to be reduced choice and larger classes in our faculty, but there's not much we can do about it."

Woolf says the Faculty of Arts is "certainly not out of the woods yet," and Vice-President (Finance and Administration) Phyllis Clark agrees that the financial problems facing the U of A are going to get worse before they get better. "In terms of what the

U of A would like to do for the people of Alberta, we're struggling with our accessibility," she says, "and in the future we'll be struggling even harder."

Both Woolf and Clark say the situation isn't hopeless, but they know that without increased university or government funding, it isn't likely to get much better. "More resources from the university or the government would certainly help," Woolf says, "but the government's made it very clear that it's not providing any more at the moment. I would simply say that we have a budget and we're obliged to live with that."

THE U OF A'S acting registrar, Carol Byrne, believes that Alberta's universities will not only have to cope with funding problems over the next few years, they'll also have to deal with ever-increasing enrolment numbers. "I think the demographics are showing there is an increase in the number of students who are eligible age-wise to come to university," she says. "Not just the University of Alberta, but all universities across the country. I get the impression that more students are interested in university as a post-secondary education over colleges as well."

"I think there's going to be tremendous pressures on universities

90% PLACEMENT

DevStudios is a school like no other, where other schools end -- ours begins. Our mission is to help people find a new career in the rapidly evolving field of software development as well as graphics media and animation. We look for prospective students who already hold a College or University degree and who are looking to either polish their skills or move into a new career path. We look for the restless, the imaginative, the hard working --- those who want to quickly grow into a new field of expertise without spending another two or four years to repeat their education. We also seek out the exceptionally bright who are interested in following a rapid track to a fresh career and who possess the fundamentals to excel at what they put their mind to. We are the building block to an innovative new calling, to their new future.

What we have to offer, as you will discover, is Edmonton's most complete and real education in three diploma granting programs: .NET Software Development, Graphics and Marketing, and 3D Animation and Digital Compositing. Over the past four years, 90%* of our graduates have transformed their lives into living out their dreams, and have attained jobs in the above fields both in Edmonton and abroad.

This is an exclusive school for the select. We admit a limited number of 12 first-rate students per program with two intakes per year; the first in September and the next in January. Graduation is a swift five or eight months away (based on the program), and we promise that it will be the most intense, fun, educational, and productive adventure of your life. For suitable applicants, we can help provide avenues and information to access student grants and financing options.

Recycle your degree in 5 months



Ok, you got a degree. You have had it for years now -- don't just throw it away, recycle it. If it hasn't yielded a specific career that you love, perhaps it is time for a change. What scares most people is having to go to school for two or four more years, incur additional expenses only to start as a beginner again. Well, you now have a choice. The DevStudios programs are specifically designed to be what we call "post-post" secondary. Using your existing degree, it only takes five or eight months, based on the field of study that you choose, to be instantly marketable again, and this time not as a novice -- you will leave with experience! We offer a large array of financing options in three sought after fields of study. We also offer real mentors to guide you through the process and one of the coolest school environments in the city. So what are you waiting for? Call us today at 780.423.0300 or visit our website at www.devstudios.com. Our next classes begin September 2003, and by the new year, you could be on a brand new road -- it can be very exciting when you think of the possibilities!

Contact Robyn at
780-423-0300
or
robyn@devstudios.com

INFO SESSIONS
CALL **TODAY**
AND REGISTER TO SEE WHAT EVERYONE IS TALKING ABOUT!

DevStudios Inc.

www.devstudios.com

2nd Floor DevStudios Plaza 10104 103rd Avenue

\$200,000 IN FINANCIAL AID

All of our education programs are competitively priced and are eligible for a number of government as well as private funding options. From student loans to bursaries, grants, employment funding as well as business subsidies, being educated at DevStudios is more about finding the right fit. We will assist you to find the funding that you need. You will be amazed at how easy and cost effective it can be.

This year alone, DevStudios will make available over \$200,000 in financial aid to qualified students. Set up an appointment to talk to us and get to know what we have to offer in helping you achieve your dream.



*Combined placement rates for e-Commerce & e-Media & Design revs 6 & 7 as of January 17th, 2003.

Looking for value?

THINK
NAIT



in Alberta in the future," adds Clark. "We're facing a growing population and more people who have graduated from universities who, judging by behavioural studies, will want their children to go to university as well. This is not a short-run phenomenon; the demand will continue to grow."

In the meantime, it seems the University of Alberta's faculties will simply have to learn to cope as best they can.

"I think the faculty as a whole and the individual departments have done a remarkable job in trying to reconfigure their teaching and resource requests over the last several months," he says. "It's certainly been a difficult situation for them and for students, but I think we've managed to pull it off this year, and we'll get worrying about next year soon." ☀

NAIT's tuition for full-time programs is among the lowest in the country. The majority of our students graduate in two years or less. Over 90 per cent of grads are employed within months of graduation — most in their chosen field. Simply put, NAIT grads pay less and earn more sooner.

Apply now for Fall 2004 full-time studies, or start this January in Aviation, Computer Systems Technology, Telecommunications or a variety of other programs.

Find out how we can help you succeed:
(780) 471-6248 or www.nait.ab.ca

NAIT/Bring on
the future

NAIT
THE NORTH SASKATCHEWAN
INSTITUTE OF TECHNOLOGY

Considering a career in drama?

U of A's Department of Drama rates top billing!

B.F.A. in Acting

This intensive, demanding, conservatory-style program of study and performance prepares you for a career as a professional actor.

► Audition application deadline: January 11

University application deadline: May 1

B.F.A. in Theatre Design

Combine your talents in art with your interest in drama — choose this highly specialized program to prepare for a career as a theatre designer. Over the past 30 years, 97% of the U of A's Theatre Design graduates have become professionally active in theatre, film, television, design training and research, and various areas of entertainment design.

► Portfolio application deadline: April 1

University application deadline: May 1

B.F.A. in Technical Theatre

Offered only at U of A, this unique, intensive, conservatory-style program combines practical technical training and production opportunities with a university degree. Choose either of two specializations — and pursue a technical career in theatre.

- **Stage Management:** Study and practice professional stage management for theatre, and explore applications to other disciplines, from opera to dance and music. Use transferable skills for work in touring, company management, and film.
- **Technical Production:** Work in a state-of-the-art performance facility as you study all the technical aspects of theatre. You'll have hands-on training in set and properties construction, stage carpentry and rigging, lighting, and audio production, with crossover into film and television.

The Technical Theatre program graduated the first class of students in 1999 — and all of the graduates had secured high-profile jobs in the profession prior to graduation.

► University application deadline: May 1

Department application deadline: April 1

The Department of Drama at the University of Alberta is recognized as the top Canadian university for professional theatre training programs. The Department's facilities, including the Timms Centre for the Arts, are rated as the top in Canada, and among the top five in North America. Earn your university degree while receiving intensive training, at the highest professional standards, in conservatory-style programs. The Department also offers both liberal arts and graduate programs in drama. Explore your options!

B.A. in Drama

Explore acting, improvisation, collective creation, directing, playwriting, technical production, and theatre history in this four-year liberal arts program.

► University application deadline: May 1

B.A. (Honors) in Drama

Achieve excellence as you prepare for a career in theatre — or graduate study — with this rigorous four-year liberal arts program.

► University application deadline: May 1

Graduate Programs

Contact the Department of Drama for information on these programs:

- M.F.A. in Directing
- M.F.A. in Theatre Design
- M.A. in Drama

Need more info? Contact:

Department of Drama, University of Alberta,
3-146 Fine Arts Building, Edmonton, Alberta, Canada T6G 2C9

Phone: (780) 492-2271 • Fax: (780) 492-9156

Email: drama@ualberta.ca

Website: www.ualberta.ca/~drama/

Imagine the possibilities.

FACULTIES OF PROFESSIONAL AND CONTINUING EDUCATION

"Earn university credits in an environment designed to facilitate successful learning."

UNIVERSITY COURSES (780) 413-7808

www.specialsessions.concordia.ab.ca

Classes at the Highlands Campus
7128 Ada Blvd.

WINTER SEMESTER
January to April 2004

- ARTH 102 Survey of Western Art II
- BIOCH 205 Biochemistry II
- CDV 302 The Nature of Work
- CDV 303 Group Approaches to Career Development
- CMPT 112 Structured Programming and Data Structures
- CMPT 226 Introduction to C++
- DRA 352* Fundamentals of Public Speaking
- EDFD 341 Concepts of Childhood in History
- EDPS 200 Educational Psychology for Teaching
- ENG 110 English Literary Forms
- ENG 359* American Fiction to 1900
- ENG 389 Classics of Children's Literature in English
- FR 102 Beginners' French II
- HIS 261* Canadian History 1867 - Present
- HIS 352 History of Technological Change from Earliest Times to End of First Industrial Age (c. 1850)
- HIS 415 Public History
- MAT 113/114 Elementary Calculus I
- PS 101 Principles of Youth and Young Adult Ministry
- PSY 105 Individual and Social Behaviour
- PSY 211 Statistical Methods for Psychological Research
- PSY 241* Social Psychology
- REL 367 Studies in the Pauline Literature
- SOC 100 Sociological Concepts and Perspectives
- SOC 102 Social Problems
- SOC 261* Social Organization
- SOC 327 Criminal Justice Administration in Canada
- WRI 300* Essay Writing (Non-fiction)
- WRI 391 Introduction to Creative Writing: Fiction

*Jointly sponsored by Elk Island Public Schools. Classes held at Sallibury Composite High School, 20 Festival Way, Sherwood Park. **Continuing Education reserves the right to cancel any course due to insufficient enrollment.

PROFESSIONAL PROGRAMS (780) 413-7800

Classes at the Goldbar Campus
10537 - 44 St.

BACHELOR OF MANAGEMENT (780) 413-7831 www.managementsciences.concordia.ab.ca

"Explore career possibilities that open up with a Bachelor of Management."

Starting in 2004, Concordia's new 4-year Bachelor of Management will be introduced. This program will accommodate:

- Transfer credits from other business/management programs
- Core requirements equivalent to other leading Canadian business programs
- Focus on the development of key critical leadership and strategic management skills
- New and exciting minor options in:
 - Business Administration
 - Computer Information Systems
 - Economics
 - Finance
 - Marketing
 - Psychology
 - Sociology and Anthropology

AFTER-DEGREE DIPLOMA IN INFORMATION SYSTEMS SECURITY (780) 413-7822 www.infosec.concordia.ca

"For a career in computer information security or systems management, enroll today."

If you have an undergraduate degree in business, computer science, math, or science, you are an excellent candidate for Concordia's After-Degree Diploma in Information Systems Security. This innovative program is:

- aimed at developing managers of IT security
- a blend of technical areas and management courses
- 15 courses (3 terms) plus 12-week field experience
- full-time intake in January and September
- part-time intake in January, May and September

BACHELOR OF ENVIRONMENTAL HEALTH (After Degree) (780) 413-7812 www.envirohealth.concordia.ca

"Quality professionals are needed to meet the challenges in public health protection."

An undergraduate degree in environmental, physical or health sciences provides a solid background for studies in environmental health. One of four in Canada, this program is:

- a blend of academic learning and applied health courses
- 30 courses (12 terms) plus 12-week field experience
- fully accredited by the Canadian Institute of Public Health Inspectors
- full-time intake in May and September
- part-time intake in January, May and September

"Complete Alberta high school courses in a caring environment."

HIGH SCHOOL (780) 413-7808

www.hs.concordia.ab.ca

Classes at the Goldbar Campus
10537 - 44 St.

EVENING AND WEEKEND COURSES

Biology 10 and 20

Chemistry 20-1 and 30-1

English 20 and 30

Pure Mathematics 20 and 30

Mathematics 31

Social Studies 30

FEES PER COURSE:

\$25 students under 20 years of age

\$320 students 20 years of age and older

\$500 international students



CONCORDIA
University College of Alberta

GOOD FOR LIFE.

www.concordia.ab.ca



The quality of Murphys is not strained

Not even a grueling touring schedule can wear the Dropkick Murphys down

BY PHIL DUPERRON

What started as a group of friends united by their love of Guinness, punk rock and all things Irish has turned into a full-time touring phenomenon. When the Dropkick Murphys started playing in 1996, they were bashing out their working-class Celtic punk in basements, but after their 1998 Hellcat Records debut *Do or Die* sold more than 50,000 copies, they took their act on the road and haven't looked back since.

PUNK

always been a strange connection between music and hockey, especially punk—the Ramones have been a longtime pre-game favourite at hockey games, the Hanson Brothers continue to be a musical/sporting phenomenon and Edmonton's own Green Pepper Hockey League show is always a sellout.

Still, there's never been a full-on punk show before an NHL game and a few of the Bruins will do more than just cheer from the sidelines. Apparently some of the Bruins consider themselves as handy with an axe as a stick and will try to prove it onstage. "We'll see," says a skeptical-sounding Barr. "We'll be the judge of that."

While Barr always supports the home team, hoping they "decimate" the Canucks, it's bass player Ken Casey who's the diehard puck fan. "I think his first words were 'Bobby Orr,' so he's pretty much the crazed hockey nut in the band," Barr says.

Barr will get a couple of months

SINGER AL BARR joined the band shortly after the original singer bowed out, unable to put up with the rigours of touring life. Barr has proven to be more of an iron man; he and the Dropkicks have been in the bus virtually nonstop this year since the June release of their fourth studio album, *Blackout*, and won't be home until mid-November. In fact, Barr was celebrating his 636th gig with the band in Phoenix, Arizona last week when I caught up with him.

Normally Barr takes the life of a musical wanderer without complaint, but his wife is eight months pregnant with the couple's first child, and that naturally make the

situation a wee bit different. "That makes it a little rough, y'know, to be away from home," says Barr in his heavy Boston accent. "But this is what we do. We're blessed and fortunate to be able to do this for a living, so I don't ever complain. But it does get tough to be away."

Barr can look forward to November 15, when the band will finally make it back to Boston to play a show like no other at the Fleet Center, where the Bruins will be taking on the Vancouver Canucks—it'll be up

to the Dropkicks to get the crowd's blood up before the game. There's

always been a strange connection between music and hockey, especially punk—the Ramones have been a longtime pre-game favourite at hockey games, the Hanson Brothers continue to be a musical/sporting phenomenon and Edmonton's own Green Pepper Hockey League show is always a sellout.

Still, there's never been a full-on punk show before an NHL game and a few of the Bruins will do more than just cheer from the sidelines. Apparently some of the Bruins consider themselves as handy with an axe as a stick and will try to prove it onstage. "We'll see," says a skeptical-sounding Barr. "We'll be the judge of that."

While Barr always supports the home team, hoping they "decimate" the Canucks, it's bass player Ken Casey who's the diehard puck fan. "I think his first words were 'Bobby Orr,' so he's pretty much the crazed hockey nut in the band," Barr says.

Barr will get a couple of months

to welcome his new child into the world, but then the band will head off to Europe and Japan before finally settling down next summer to start work on a new album. Although Barr carries around a tape recorder to record song ideas in his bunk, the day-to-day distractions of the road make it hard to get any serious writing done. "You'd think the conditions for writing would be perfect," he says. "You're on a bus, there's an acoustic guitar there and everybody could get together and

sing songs and it's this romantic idea. But generally, y'know, your days are pretty segregated into [this]: you get up, you gotta go find a friggin' toilet so you can have a crap. These are the doldrums. These are the boring things."

"But hey," he continues, "every human being's gotta cross these bridges when they get up in the morning whether you're in a fancy bus or a friggin' shack. All these things become important and all of a sudden you're getting ready to play

and the whole day's been eaten up and where did all the time go? And on your days off you don't want to see anybody. You want to spend it alone, y'know what I mean? Talking to your significant others, just forgetting about the fact you're a mile miles away from home and you're not with them."

THE DROCKICK MURPHYS

With *Good Riddance, the Casualties*, Roger Mirell and *The Distasters*, Red's

Sat. Nov 1

HORIZON STAGE Performing Arts Centre

FIDDLESTIX

Saturday, November 1st, 7:30 p.m.

Toe tappin', finger snappin', bluegrass, Irish jigs, Scottish reels, rags & waltzes.

Adults \$20, Students & Seniors \$15

Nightingales

Songs from World War II

Friday, November 7th, 7:30 p.m.
& Saturday, November 8th, 2:00 p.m.

A wonderful and entertaining celebration of the songs of the 1940's and the women who sang them.

Adults \$20, Students & Seniors \$15

The Minden Duo

Lost Sound, Found Sound

Sunday, November 9th, 2:00 pm
(Family Matinee)

Experience the wonder of coaxing music from exotic instruments and everyday objects.

All Tickets: \$8

Kenny Hess

Wednesday, November 12th, 7:30 p.m.

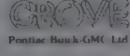
A traditional country crooner, with just a twist of twang.

Adults \$20, Students & Seniors \$15

Phone: 962-8995

ticketMASTER

Box Office: 420 King Street, King Street Mall
Theatre: 1001 Calahoo Road, Spruce Grove



GRAVEYARD GRAB

Three days only
Thursday Oct 30 - Saturday Nov 1

Photo with
Graveyard
Embossed

BLACKLIGHT COSTUME CONTEST!
PRIZES FOR BEST COSTUMES!

NO DOWNPAYMENT, NO INTEREST,
NO PAYMENTS FOR 90 DAYS! (OAC)
ON EVERYTHING IN THE STORE!

SEE
NEXT
PAGE



Long & McQuade's
MUSIC & INSTRUMENTS
www.longandmcquade.com
Where the Music Begins.



Long & McQuade
MUSICAL INSTRUMENTS
www.long-mcquade.com
Where the Music Begins

CHECK OUT THESE GREAT... GRAVEYARD GRAB **SPECIALS!**

Gibson SG 61 reissue
reg \$2395.00 sale price \$1899.00

Acoustic guitars
from \$99.00

Squier electric guitars
from \$125.00

Guitar strings
from \$4.00

**Epiphone Les Paul
Special II**
\$179.00

Wireless guitar systems
only \$125.00

**Sennheiser mic with stand
and cable**
reg \$139.00 just \$99.00

Used mics
from \$10.00 while they last!

Roland SH-32 synth
was \$735.00 now just \$350.00

**Technics 1200mk II
turntables** just \$599.00

Drum kits
starting at only \$399.00

Sabian XS-20
cymbal pack reg \$335.00 now \$275.00

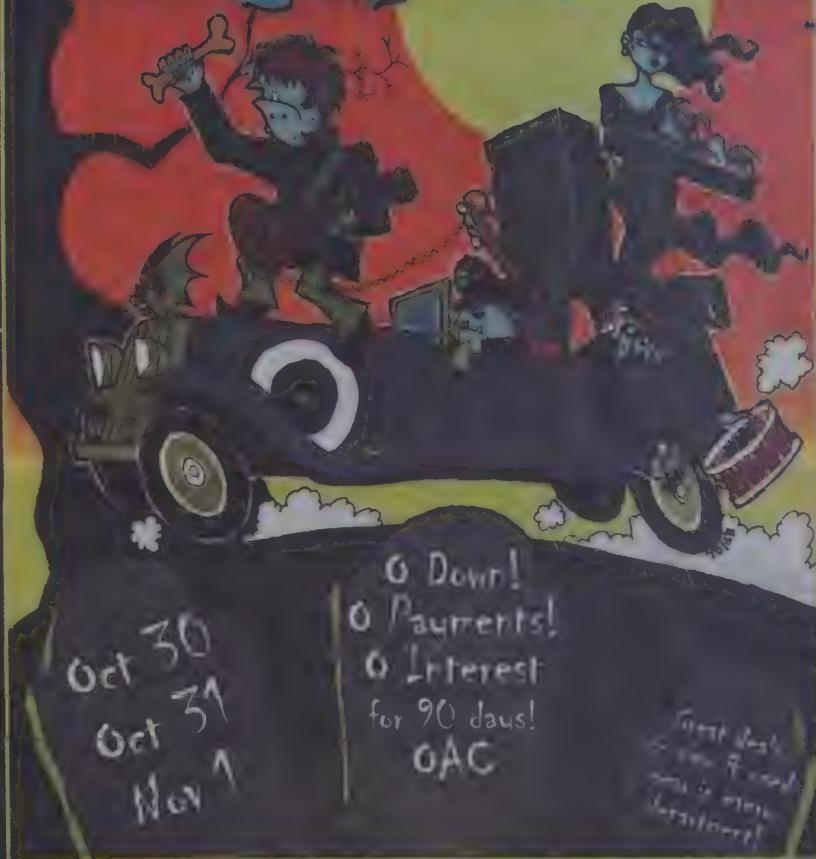
**Roland TD-10 V-concert
electronic drums**
now only \$2500.00

Used Sabian and Zildjian
cymbals starting at \$75.00

Select music books up to 40 percent off!
Hundreds of great deals on used and rental instruments!

ANNUAL GRAVEYARD GRAB

SALE!



Oct 30
Oct 31
Nov 1

0 Down!
0 Payments!
0 Interest
for 90 days!
oAC



Long & McQuade

MUSICAL INSTRUMENTS

www.long-mcquade.com

(780) 423-4448

10204-107TH AVENUE

Still delivering the Goods

Contrary to their name, it's nice to see Good Riddance returning to town

BY JAMES ELFORD

Good Riddance has gone from performing Sex Pistols covers at house parties in their native Santa Cruz to playing with bands like NOFX and releasing seven full-length albums (plus a sheaf of EPs). They've survived broken wrists, a ton of line-up changes and even an almost two-year-long "hiatus" in the early '90s when the lack of a drummer led core members to temporarily form another band. But now the band is slowing down—their latest tour is a short seven-day, seven-show jaunt through the West—and even their only remaining original member, frontman/lyricist Russ Rankin, admits that they might not survive the latest challenge for the band: real life.

"It's been about a year-long process—kinda like a domino effect," admits the surprisingly candid Rankin. "[Guitarist Luke Pabich] decided to go back to school, so sud-

denly nine months of the year that we could tour are gone and everyone had to scramble for something to do because they had house payments and one guy had a child on the way."

Even more of a setback for Rankin is the fact that they won't really get to support their latest album, *Bound by the Ties of Blood and Affection*, with some solid touring. "It's been really frustrating to get lots of offers and have to turn them down," he laments, "but that's because I'm the one guy that doesn't have something else really important going on; I can go on tour and

PUNK

they can't. It's disappointing, but there's nothing I can do about it. All I can do is try and record the best album possible and if it falls on deaf ears, it falls on deaf ears."

Still, Rankin's frustration is audi-

ble and one has to wonder if the mood has spilled over into the rest of the band. "There was some rough going," Rankin admits, "but you've got to accept it. I can't drag someone from their home at gunpoint and make them go on tour. It's sort of like we decided to we still want to play and we all agreed that we do

because we still have fun, we just have to do it differently than we used to and it just requires a lot more scheduling and sacrifices of people's time than it used to."

In fact, sacrifice was necessary even to make the new album, which Rankin says came together "by the skin of our teeth." "It was really odd that it ended up being our best album, in my opinion," he explains, "because we were really kind of scattered coming into it. Once we got there, we got really down to business, and we had a lot of help from our producer [Bill Stevenson]. He's never really had to work that hard—like, we've always had our act together—but this time he really had to produce, so we really owe a lot to him."

THE NEW RECORD might be hard, but it doesn't abandon the melodic edge that has always distinguished the group. The songs are short—none of them last much longer than two minutes—and are as filled with emotion and political fire as ever.



"I've always been that way," Rankin says. "What got me into punk was political bands like the Dead Kennedys. The whole idea of using music as a medium to communicate social and political ideas really appeals to me."

That said, Rankin's lyrics are more likely to make general comments about the emptiness of bourgeois life or the problems with the media than tackle specific political debates. "I think the relevance may be diffused over time," he says. "You can write something about today on which everyone's really polarized, but given our culture and attention

span, it will get lost. But an idea can stand the test of time."

If nothing else, Rankin wants the band to leave a mark that survives past its demise—whatever that may be. "A lot of people have told me that they've gone vegetarian or got interested and did research into something they didn't know about or got active [because of our music]," Rankin says. "Anytime I hear that, it makes me happy." ●

GOOD RIDDANCE

With the Dropkick Murphys, the Casualties, Roger Miret and the Distasters • Red's • Sat, Nov 1

IN THE SUBURBS

MONDAY 27 - PEANUTS AND CORN SCARY HIP-HOP SHOW

**TUESDAY 28 - RESSURREKTIION CHACHI EDITION

**THURSDAY 30 - PROGRESS DEVILS NIGHT

FRIDAY 31 - SCARY JERRY'S HALLOWEEN CABARET FEAT:
LYNNIE KLEINHEAD, JAMES T. KIRK & BLACK MARKETING
HOSTED BY JERRY JERRY & SONS OF RHYTHM ORCHESTRA

SATURDAY 1 - HALLOWEEN SUCKS!

BEST HALLOWEEN PARTY ANYWHERE, PRIZES, GIVEAWAYS,
AND MORE FUN THAN YOU CAN SHAKE A DEAD CAT AT

HALLOWEEN AT NEW CITY!

IN THE LOUNGE:

MONDAY 27 - D.J. SCHNAW IS SCARIER THAN NORMAL

**TUESDAY 28 - WHITE TRASH BINGO

**WEDNESDAY 29 - MODSTER MASH

**THURSDAY 30 - SKALLOWEEN

**FRIDAY 31 - WARM-UP TO THE MAIN EVENT

**SATURDAY 1 - CHILL ROOM FOR THE BIG BASH

**SUNDAY 2 - @TMOSFFAR!





street vision

BY SEAN AUSTIN-JOYNER

Or-gan-ik in the streets

It's tough enough sharing a bedroom with a sibling—imagine sharing a career. That's the reality for (or-gan-ik), an all-brother hip hop band from Vancouver. But T.K., the group's bassist/vocalist, says sibling rivalry has never been an issue for them, thanks to patience, respect and a little bud.

"It's not really that hard to get along," he says over the phone from Vancouver's Factory studio, where he's putting the finishing touches on the group's next single, "Can I Hit You." "If you're just reasonable and leave the egos at home, it's pretty easy to realize what the best avenue is. Since we're all brothers, it's not like four heads clashing—it's more like one-and-three-quarters heads."

T.K. co-founded (or-gan-ik) in 2000 along with fellow MC Catalyst, drummer Dreadrock and guitarist D. Initially an attempt to rename an existing band that included some non-family members, T.K. says (or-gan-ik) was more a result of coincidence than design when

the brothers decided that instead of merely slapping a new name on an old group, they would completely overhaul their roster and join forces, fusing funk, hip-hop, R&B, rock and disco into their eclectic current sound.

Actually, the quartet had been making music together for nearly two decades before that, when they first started taking music lessons. (They were quickly good enough to start touring Vancouver-area schools.) "The hardest thing about a band making it anywhere is the patience," T.K. says, "the sticking together and working through all of the stuff you've got to work through. In the end, we just found it was cool and easy to do it with the four brothers."

The band's name may be difficult to type, but it reflects their non-sample-using, weed-smoking, start-from-scratch approach to making music. But the brothers also enjoy focusing on another part of music-making that nowadays is all too often overlooked. "We're really into songwriting," T.K. says, "actually writing our own songs instead of just making a beat and rapping over it. Songwriting is something that's really big for us, and it used to be a bigger part of music."

Like some of his biggest musical inspirations, the Roots and OutKast, T.K. prefers a hands-on approach to music production, getting his gloves dirty and overseeing his own product instead of taking secondhand beats from the producer of the day. And when (or-gan-ik) tours, the same rules apply—they promise live instrumentation and an energetic stage show at every gig, and

while live instruments are still a rarity in the hip-hop world, T.K. says he's happy to see more acts going that route with each passing day.

"I've even seen Nelly with a live band," he says. "Anyone who's gotten to the point where I can listen to them, I feel like they've done something right. Whether or not I personally agree with the lyrics is almost beside the point for me. I just like to listen and find out what they're doing. From a business standpoint, even the stuff you can't get anything out of musically, you can get something out of in a business sense."

With Vancouver being the rock town that it is, (or-gan-ik) feels taking the live-instrument approach is the right strategy for drawing in the rock crowd and converting them with raw talent. So far it's working—T.K. says the group constantly gets compliments from people who say they "usually don't like rap, but like them" thanks to their energetic stage show.

"When there's just a dude standing there rapping," T.K. says, "it's got to be pretty good for it to actually be a show. For us, we've got guitar breaks, a drummer, people singing—I think people just like to watch people play, and that's the way it was since the old days. Hip hop's a very difficult type of music to play, and that's why you don't see hip hop bands popping up every second. The Roots do it, and most groups hire musicians to do stuff nowadays, but it's still not too common. I think that gives us an advantage. We can use what we know to make it happen." □



LUDACRIS

Live in Concert

w/guests Rascalz

Friday Nov 21st

Northlands Agricentre

tickets go on sale this Saturday,
Oct. 25 @ 9am Ticketmaster

\$39.95 & \$49.95

+ SERVICE CHARGE

ALL AGES SHOW WITH LICENSED AREA

780-451-8000 / online www.ticketmaster.ca ticketmaster

DAVOUCCI



triple five
I'm lovin' it



Neckers with attitude

Bill Heatherington avoids future embarrassment with Calgary garage-rockers

By JERED STUFFCO

You've got to think that guys like David Bowie, Neil Young and Phil Collins must look back on some of their mid-'80s output and ask themselves, "What the hell was I thinking?" (In Phil's case, he must ask the same question when he thinks of what he was up to in the '70s and '90s as well.)

To a lesser degree, a lot of new

artists have a few musical skeletons in their closets too. Whether it's their not-so-humble beginnings as Mickey Mouseketeers (Christina Aguilera and Justin Timberlake) or boy-band heartthrobs (Robbie Williams and... um... Justin Timber-

son. Hey, at least grunge is still rock 'n' roll. "If you made a mixtape of every commercial rock band from the early '90s," he says down the line from his Calgary home, "that's what we sounded like."

Not that it matters now. Robbie plays in front of hundreds of thousands in his native England, Justin commands the respect of everyone from Wayne Coyne to Pharrell and the Neckers are currently regarded as one of the coolest bands ever to come out of Cowtown. They play regularly at the Night Gallery, put out their records on the super-hip indie Catch and Release and Heatherington rubs shoulders with record store royalty at Calgary's Megatunes, where he holds down a day job as a buyer.

ACCORDING TO Heatherington, though, the band wasn't always so sure of its place in the scene. After ditching the grunge for an increasingly punk-infused brand of rollicking garage rock in the late '90s—perhaps fearing being outed as grungers by indier-than-thou music snobs, the Neckers played their first shows incognito. "We'd put on wigs and fake mustaches to hide ourselves," says Heatherington. "Honestly, I don't think we needed to, but it



If the Neckers had sent us a picture, we at VUE hope it would have looked something like this.

did help us step outside of ourselves and gain a little self-confidence.

"Being a teenager," he continues, "you're so self-conscious, but [dressing up] also helped the live show—we'd jump around and act like jackasses, and pretty soon we realized that we didn't have to wear disguises to act like jackasses. We're not a *Gong Show* with jokes or anything, but there's lots of dance moves and a lot of energy."

While the live stage is the Neckers' true element, the band is currently finishing up their new disc, *Have Love Will Travel*. It's the follow-up to their blistering eight-songs-in-20-minutes-flat debut *A Whole Mess o' Trouble*, and their second effort for

Catch and Release. "[Catch & Release] is like a mom-and-pop label—minus the mom and pop," Heatherington chuckles. "One of the two owners takes care of the artwork, and the other one is actually recording our album. They also do the [distribution] and give us the odd perk, like playing the Catch and Release showcase at Music West."

The album will also feature a Dylan cover and a guest spot by Iggy Pop sideman and Calgary resident Whitey Kirst. Now that's cool, no matter what the decade. ☺

THE NECKERS

With the Vertical Struts • Seedy's
Sat, Nov 1

Sam Roberts

WITH SPECIAL GUESTS

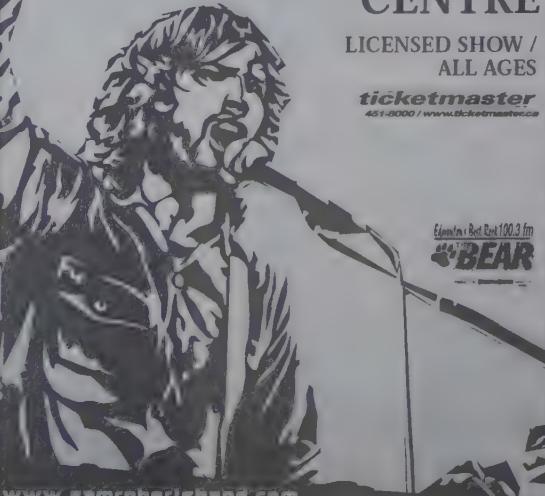
MATT MAYS & EL TORPEDO

NOVEMBER 7
SHAW
CONFERENCE
CENTRE

LICENSED SHOW /
ALL AGES

ticketmaster
451-8000 / www.ticketmaster.ca

Edmonton's Best Rock 100.3 FM
THE BEAR



www.samrobertsband.com

NEED SOME NEW WHEELS?
ENTER AT MEGATUNES
TO WIN AN MXPx
PERSONALIZED SKATEBOARD

\$14.99



UNIVERSAL
UMUSIC.CA

Megatunes

Your Music Destination

VUE
WEEKLY

COLDPLAY

LIVE ON THE BIG SCREEN



THE CANADIAN PREMIERE OF
COLDPLAY'S 'LIVE IN CONCERT' DVD
MONDAY, NOVEMBER 10TH @ 9pm
SILVERCITY, WEST EDMONTON MALL
TICKETS ON SALE ONLINE OR AT BOX OFFICE NOW!

FOR YOUR CHANCE TO WIN TICKETS TO THE PREMIERE PLUS A
COLDPLAY CD PACK, TELL US HOW MANY GRAMMYS COLDPLAY
HAVE WON. SEND YOUR ANSWER ALONG WITH YOUR DAYTIME
PHONE NUMBER TO COLDPLAY@VUE.AB.CA

PRESENTED BY



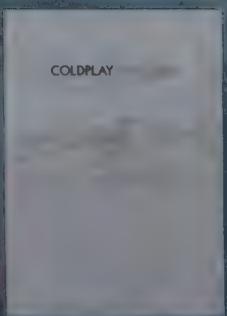
COLDPLAY DOOR PRIZES AT THE EVENT...INCLUDING AUTOGRAPHED SWAG



COLDPLAY
LIVE 2003
2-DISC, DVD-CD SET
DVD WILL BE SOLD
AT THE EVENT
COURTESY OF



www.coldplay.com
www.capitolmusic.ca



For theatre info or to book your tickets on-line go to famousplayers.com

Mississippi learning

The North Mississippi Allstars are lifelong students of the blues

BY DAVE JOHNSTON

Being a musician is a bit like being a student. To play, you have to learn and keep learning. You need to be a student of music and master its vocabulary. What distinguishes you from the rest of the school is how well you apply your newfound knowledge to what you create. Fortunately for Cody Dickinson, he had great teachers passing through his home every day. And he couldn't help it—music

was in the blood.

The North Mississippi Allstars drummer and his brother, band guitarist Luther Dickinson, are the sons of famed Memphis producer and musician Jim Dickinson, who has worked with everyone from the Rolling Stones to Ry Cooder. It wasn't uncommon for the brothers to be

PRESERVE BLUES

hauled down to Memphis's Argent Studios, where they'd see bands like the Replacements benefiting from the experience of one of Dixie's finest players. "I grew up hearing the blues, and I just thought it was loose, scrappy-sounding stuff," laughs the drummer. "I didn't realize

how brilliant it was. If nothing else, [I think] it was an honest way to come about the music."

The Dickinson brothers played together in a punk band as teenagers, but satisfied their roots ambitions with another project, Gutbucket, which is how they came to meet bassist Chris Chew. From there, the newly-minted North Mississippi Allstars went on to gig with Delta legends like Otha Turner and R.L. Burnside, who introduced the group to his son, guitarist Duwayne Burnside. By 2002, the group had two Grammy-nominated records (2000's *Shake Hands With Shorty* and 2001's *51 Phantom*) and acclaim that stretched far across the Atlantic.

The attention came for the band's inventive approach to the blues. "When Duwayne joined the group, we brought a real contemporary feel to the music," Dickinson explains. "Before then, we were playing some straight-ahead B.B. King/Albert King-type songs. Playing those straight-ahead shuffles was a learning experience in itself, but I think we've always had an aggressive rock 'n' roll slant on it. We've never claimed to play blues in the more traditional sense. What I've learned from bluesmen isn't so much chords, but how to carry myself and how to be a man."



PART OF THAT LESSON

Dickinson says, involves learning to be yourself. Which is why, he continues, the band's new album *Polaris* came out sounding the way it did. Rather than another modern study of the blues, Dickinson says *Polaris'* pop hooks and psychedelic overtones represent a creative breakthrough, even if it's divided fans. "Basically, [we] had the balls to make the record [we] wanted to make," Dickinson says passionately. "Even on Amazon, people have been giving it either one star or five stars. It's funny. If we're guilty of anything, it's indulging on this record. We had more money and more time and more freedom rather than 'Just get in the studio.' Before, we didn't even have a studio—we'd do it in a barn. We did what we could when we could back then."

The reaction worried Dickinson at first, but live gigs allayed his fears. "The songs really came to life

onstage," he says. "As long as they go over well live, then that's all I really worry about. I hate it that there are people out there who love our band and feel that we've let them down with this record, but on the other hand, you can't go around pleasing everybody. Our next record will probably be even more different."

The only real difference in Dickinson's eyes? He wrote three of the songs as opposed to just one. "My tastes must tend to be more mainstream, I guess," he says. "I like all kinds of music, and my writing affected Luther. The whole record took a shift from there, I think. And records take on a life of their own. I wish we could control it, but they kind of happen, y'know what I mean?"

THE NORTH MISSISSIPPI ALLSTARS
With the May Kings • Sidetrack Café •
Tue, Nov 4



classical notes

BY ALLISON KYDD

Sketches of Spain

Close your eyes. Imagine the romance of Spain—matadors, bullfights, dark-eyed señoritas shielded by their fans and mantillas, trumpets blaring an invitation to the spectacle, blood-soaked sand and a culture that celebrated glamour and death in close proximity. Next, picture two bodies gliding as one across the room, locked in a sinuous tango. Or a village at fiesta, everyone dancing the samba. Finally, imagine a beautiful, young gypsy violinist who uses classical technique, a conductor with the stature and irrepressible charm of Gérard Depardieu and a concert program full of beloved Spanish classics and Latin American delights. That was last weekend's *Fiesta*, the Edmonton Symphony Orchestra performing this season's second Robbins Pops concert.

The violinist in question was Noémie Racine-Gaudreault, part of the spirited and winning combo Quartango (which also includes pianist and arranger Richard Hunt, double bass player René Gosselin and dashing young bando-

neon player Denis Plante). There was some post-concert debate as to whether the fiddler or the accordionist was the star of the evening, but it scarcely matters, as the combination was exhilarating.

Conductor Stéphane Laforest, making a return visit to Edmonton—he was last here for the opening of the Winspear Centre—also had star power to burn, holding the orchestra and the audience in the palm of his hand, teasing the crowd into not one, not two, but three standing ovations. All the brass were prominent, especially the trumpets, with Alvin Lowrey and Russell Whitehead doing tag team solos. Jazz fans were particularly impressed by Whitehead in Barroso's famous "Brazil," in an arrangement by Laforest himself.

Apparently this was the weekend for theme concerts at the Winspear, since Pro Coro Canada's *The British Connection* followed on Sunday afternoon. Guest conductor Leonard Ratclaff and Edmonton's best-known professional choir were a good fit for each other. Ratclaff had apparently discovered many of the works and arrangements featured in the performance during a sabbatical in England—hence the concert's title. The program mixed brilliant works by young British composers James MacMillan and Jonathan Dove with others by perennials Benjamin Britten and Gustav Holst. Also featured were a number of contemporary Canadian composers: Ruth Watson Henderson, Ramona Luengen, James Rolfe, Jean Coulthard and former Edmontonian Allan Bevan. Audiences may remember

Bevan's work from previous years, as he has done several works specifically for Pro Coro. This time, however, the choir sang the motet "Peace," recorded by the University of Alberta's Madrigal Singers, also conducted by Ratclaff.

Looking ahead to this week, Marlene Giesbrecht launches a new series of noon hour organ concerts on Tuesday, October 28. Though sponsored by the university and featuring faculty, students and guests, the series will take place at the Winspear. Further concerts will be announced. Wednesdays at Noon also continues at McDougall Church, with pianist Gail Olmstead offering highlights from musicals on November 5.

The Cosmopolitan Chorus, a community choir, sets a different tone and anticipates Remembrance Day with *Lest we Forget* on Sunday, November 2 at 7:30 p.m. at the Winspear. Also on Sunday evening, Tanya Prochazka conducts the Academy Strings at Convocation Hall at 8 p.m. Earlier in the day (at 3 p.m.) the Alberta Baroque Ensemble presents *Baroque Chamber Music Treasures*, featuring regulars Susan Flook, Anne McDougall, Colin Ryan, Derek Gomez and Stillman Matheson. They will play Vivaldi, Leclair, Bach, Telemann and Handel.

November 1 also marks the deadline for preliminary submissions to the 23rd Annual Northern Alberta Concerto Competition. One of the ways the musical community encourages up-and-coming talent, the competition is sponsored by the Alberta Registered Music Teachers' Association (ARMTA) and the Edmonton Youth Orchestra. ■



bpm

BY DAVID STONE

Down for the Count

One of my favourite things as a young kid was watching *SCTV*, especially Count Floyd. His "Monster Chiller Horror Theatre" reminded me of another show I used to watch when I was even younger, *The Hilarious House of Frightenstein*, and Joe Flaherty seems to totally understand how the entire concept simultaneously sucked and rocked. "Oooo, scary stuff, eh, kids?" qualifies as a true Canadian catchphrase.

Of course, it's Halloween that brings these memories to mind. While Edmonton missed out on having a *Scream* this year (don't get me started on *that* again), plenty of places are trying to give clubbers something worthwhile to freak out to. New City is getting the ball rolling early on Thursday for their electropunk night, *Progress*. If you haven't been in New City lately, it seems like Halloween is something they live for—for the last week, the decorations have been up all over the place, and staff has been donning wigs and costumes every night.

Friday, however, is the big night. **Afterhours** is rolling out a show with lots of local talent, including headliner Tryptomene, who will bash out some of that tasty techno that's been piling up around him over the past few months. A couple of blocks over, nascent promoters Phoenix Productions have taken the temporary helm of the new **Decadance Nightclub/Twilight Afterhours** complex that's moved into the old Climaxx location on 105 Street south of Jasper Avenue. Their party, *Spooky*, is split between floors, starting with some house and trance in Decadance, and then moving to harder stuff down in the afterhours. For big room action, **Red's** is hosting another massive Halloween House Party with DJ Kenny K, while **The Standard** is presenting their own *Chainsaw Massacre*. I don't suspect many of us will want to be going anywhere on Saturday, though.

Speaking of the Standard, the club is helping **Connected Entertainment** celebrate their first anniversary in the business. The local promoters have enjoyed a fruitful relationship with the southside club, running its ambitious Spin Thursdays and bringing in some of the biggest names in house music. Mark Farina, Satoshi Tomiie and Marques Wyatt are only a few of the names that have rocked the floor over there, and Connected is ramping things up for November.

The official anniversary party is on November 11, and features American DJ and Grammy-nominated producer **Roger Sanchez**. The New York native has enjoyed global success with his funky,

energetic style that calls upon his hometown's storied Paradise Garage past as well as its high-speed digital future. Over the last couple of years, Sanchez has made an important inroads into Europe with his *Release Yourself* club night during the summers in Ibiza, as well as high-profile mixes for a number of artists, not to mention his own work for Sony Music. Tickets for the show are \$20 in advance, available at Foosh, Colourblind, Underground WEM and Ticketmaster.

Of course, Sanchez is just the tip of the iceberg. On November 13, **Mark Farina** is back in town, this time at the Joint, touring to support his excellent new *Air Farina* artist album on Om Records; then, it's back to the Standard on November 20 for Subliminal Records maestro **Erick Morillo**. There's also a big show in Calgary on December 20, entitled *Frost Bite*, presented by Fereneit Productions. Tickets for that will be available this weekend at Foosh.

One gig I'm personally excited about is the upcoming party for the new CD by local band **The Floor**, which takes place at New City on November 28. The group is heavily informed by the British underground scene of the 1980s—The Cure, Joy Division, Gang of Four, Wire, New Order—as well as later groups like the Rapture and Radio 4. It's not the best description, but needless to say, it's hard-ass and cool as hell. What's special about this show is how the band has constructed a true event to celebrate the release of *Autonomy Off/On*—expect a bit of rock 'n' roll, techno and house, wrapped up like a blissful night at the fabled Hacienda. ☺

**the black dog
el perro negro**

dia de los muertos
MEXICAN DAY OF THE DEAD

NEW SHIPS ANNUALLY

adventures in lo fi



THE STROKES



THREE DAYS GRACE



SLOAN



KINGS OF LEON



St. Elsewhere 2nd Run 100.3 fm

BEAR**Foot Locker**

Purchase one of these specially marked CDs at HMV and get an exclusive ADVENTURES IN LO FI CD sampler featuring Grandaddy, Brand New & more

music. movies. more

HMV



top 10 cd's

- 1. DIDO**
Life For Rent
- 2. SWOLLEN MEMBERS**
HEAVY
- 3. BARENAKED LADIES**
Everything To Everyone
- 4. NICKELBACK**
Long Road
- 5. ROD STEWART**
As Time Goes By
- 6. VAN MORRISON**
What's Wrong With This Picture
- 7. CLAY AIKEN**
Measure Of A Man
- 8. OUTKAST**
Speakerboxxx/The Love Below
- 9. STING**
Sacred Love
- 10. EAGLES**
Very Best Of (2CD)

top 10 dvds

- 1. INDIANA JONE**(Collection)
- 2. CHARLIE'S ANGELS:**
FULL THROTTLE
- 3. MATRIX: RELOADED**
- 4. LION KING SPEC ED**
- 5. 28 DAYS LATER**
- 6. RUSH :Live In Rio**
- 7. PINK FLOYD:**
Live At Pompeii
- 8. MATRIX**
- 9. PRIMUS:Animals**
Shouldn't Act
- 10. ITALIAN JOB**

NEW SOUNDS

TWILIGHT SINGERS
THE TWILIGHT SINGERS PLAY
BLACKBERRY BELLE
(ONE LITTLE INDIAN)

As the creative force behind the Afghan Whigs, Greg Dulli was maybe the most underappreciated rock songwriter of the '90s. Specializing in dark songs about the power struggles between men and women set to rock guitars and a Motown beat, Dulli's work was always haunting.



Now that the Whigs have gone their separate ways, Dulli continues with the Twilight Singers, his former side project turned full-time deal. Noted guests like ex-Screaming Tree and current Queen of the Stone Age Mark Lanegan and noted bluesman Alvin Youngblood Hart help out on a series of songs that, unlike the Twilight Singers' first record, sound like a follow-up to the Whigs' last record. Guitars once again play an important part in the music, but Dulli continues his infatuation with Motown,



inserting a lot of R&B subtleties into some rather hard and detached songs about relationships.

Highlights include the out-and-out funky "Decatur St." and the piano-filled "Esta Noche," where Dulli sings "Kiss my pretty face and let me bleed a while, the people want a taste." While Dulli isn't breaking any new ground with his songwriting, this is still a fine effort from a man who should receive a lot more accolades for his work. ★★★★ —STEVEN SANDOR



LUKE VIBERT
YOSEPH
(WARP)

Luke Vibert has always been a bit of a weird one—maybe not as weird as that other bearded Cornish techno wizard—but still weird enough to keep The Artist-Also-Known-as-Plug-and-Wagon-Christ at least a few paces ahead of the pack. On his new LP (his first for esteemed British techno label Warp), Vibert maintains his unique brew of hip-hop-inspired breakbeat mash-ups and quirky melodies, keeping things unpredictable and fresh on tracks like "Noktup" and "Harmonic" without venturing into the un-listenable noise freakout sessions that labelmates Aphex Twin and Squarepusher seem so fond of.

Instead, it's on the acid-inspired 303 workouts of "Freaktimebaby," "Acidisco" and, er, "IloveAcid" that Vibert's tunes really gain momentum. In fact, the topic of acid comes up repeatedly on Yoseph. While it's not clear whether he's referring to the genre or the drug, acid always makes for an interesting listen. Indeed, given Yoseph's squelchy, snaking bass lines, twisted arrangements and psychedelic effects, maybe Vibert has both in mind. ★★★★ —JERED STUFFCO

TRAVIS
12 MEMORIES
(SONY)

Up to now, it's been easy to dump this Scottish quartet into the *nouveau* art-rock bin, thanks to their sweeping tunes and lush arrangements that had critics calling them everything from Radiohead imitators to Coldplay progenitors. But with *12 Memories*, the band moves to simpler, shorter songs that come off as a rethink of the Summer of Love more than three decades later. The Beatles are obviously their muse: the string section in "Beautiful Occupation" brings to mind a modern-day "Eleanor Rigby," "Quicksand" apes "A Day in the Life," while the blissfully hopeful "Peace the Fuck Out" invokes the spirit of John Lennon.

Going to the Beatles for inspiration is nothing new; bands were doing it when the Fab Four were still together and will keep on doing it for decades to come. But Travis manages to keep enough modern soul in the mix to make this a worthwhile experiment. ★★★★ —STEVEN SANDOR

THE STROKES
ROOM ON FIRE
(RCA/BMG)

When Lou Reed roped John Cale into making music, it was with the ambition to create the most basic rock music possible, and become rock stars in the process. When people talk about the

TUESDAYS
ELECTRIC TRUCK
1/2 PRICE MARTINIS 'TIL MIDNIGHT

Hot Rod McNew
ROCKABILLY WEDNESDAYS
\$3.00 BIG ROCK PINTS

\$3.50 ALL DOM BTLS
ALL SHOOTERS
ALL THE TIME

NOVEMBER 7TH
DOORS @ 7PM
SHOW @ 10PM
AN ART & FASHION
DISPLAY BY
Leith Industries

Swank
HOME-MADE RED LINCOLN WHISKEY

10314 -104 Street
Seedly's



the neckers
will make you hot
the vertical struts
give all they got

november First

THE RETURN OF THE
Superior Beer Gods
thurs oct 30

HALLOWEN BASH
WITH THE HOMEWRECKERS
& SOME DJ'S \$5.00
FOR SOME IT ALL



Strokes, the other band that inevitably gets mentioned in the same breath is the Velvet Underground. After all, they hung out in fashionable circles too. But that's about as far as the comparison goes.

Here's the reason. The Velvets made uncomfortable music. The Strokes, on the other hand, make noisy music that has the same kind of effect as, say, Destiny's Child. It's pop music for mass consumption—after that, it's all aesthetics. Perhaps that's why the band chose to start their new record, *Room on Fire*, with a riff that Beyoncé and company lifted from Stevie Nicks for their "Bootyclicious" single. *Room on Fire* doesn't represent much of a departure from their debut, *Is This It*—it's another dose of quality moody pop dressed up in threadbare arrangements, a dash of cheap keyboards and delightful hooks to burn.

And there's nothing wrong with that whatsoever. Rocking songs like "Reptilia" and "Meet Me in the Bathroom" might be about junkies and harlots, but it's just as likely to be about normal folks with broken hearts and big dreams. It's basic rock 'n' roll. *Room on Fire* isn't special, but it's a clever refuge, and in a big ugly world like this, it's nice to hear a familiar voice. ★★★★ —DAVE JOHNSTON

TAMARA WILLIAMSON ALL THOSE RACING HORSES (APORIA/MAPLEMUSIC)

There's something about this disc that screams "Veda Hille." Maybe it's the horse braying on the leadoff instrumental and then galloping home on the violent closer, "Sikura," in which "Two slick men in cheap Italian suits/They drive so fast with flames in the rear view/The job's been done and no one walks away from this one." A sometimes discordant, often inaccessible and always defiantly strong female voice in a world of Alanis Morissette popstars, Williamson comes across as the central Canadian yin to Hille's animal-lovin' B.C. yang. But this émigré from London, England—she fronted Toronto indie-rockers Mrs. Torrance and later played lead guitar and sang in King Cobble Steelie—is her own artist, with hints of lush U.K. act Mojave 3 filtering through her heartbreaking lyrics of driving and walking, of love and death.

Williamson's songs on *All Those Racing Horses* are full. Rounded out with trumpet, cello, violin and keyboards on most tracks, her ethereal narratives begin with the words and then drift off into the sky. "Half Way Home" may start like a typical lonely-musician-on-the-road story, but Williamson's details add depth and beauty. "I'm still halfway home with the mud left on my shoes," she sings from a highway-side pay phone at 4 a.m. with frozen feet, "from the walk

we took before I left." On a day when winter has arrived early in Edmonton, this record sinks into your head and stays. ★★★★ —DAN RUBINSTEIN

THE DISTILLERS CORAL FANG (SIRE)

After bursting on the scene a few years ago on Hellcat Records, the Distillers have graduated to the major leagues, and they've delivered a record that grabs you by the junk and twists until you piss your pants.

The first thing that hits you is the production—*Coral Fang* is a lot more polished than anything the Distillers released on Hellcat, and while the songs have a mainstream slant, the quality is high. It doesn't take long for the hooks and songwriting to drag you in, and it's clear that singer Brody Dalle has something to prove. Working on the album during her divorce with Rancid's Tim Armstrong, Dalle sounds like she's channeled her emotions into her performances on *Coral Fang*, with his past creative contributions paying dividends in Dalle's present.

From track to track, songs jump from snotty heartfelt verses to choruses filled to the toilet seat with melody and aggression. I've always thought that Brody sounds a lot like what Courtney Love would've sounded like if she took some singing lessons, and wasn't such a psycho fuck-tart. As we patiently wait for Love's monthly arrest charges, the Distillers knock out an eyeball, fuck the hole and stitch it back up again leaving the sweet melodies bouncing around in your head for hours. ★★★★ —LIAM HARVEY OSWALD

JOE STRUMMER AND THE MESCALEROS STREETCORE (HELLCAT/EPIPHANY)

There's no getting around the fact that the death of Joe Strummer last year was a horrible event in modern music. Since the Clash disbanded, Strummer was unable to match the creative abandon and energy of that seminal group, yet *Streetcore* hints that the man was on his way back in a big way before fate struck a cruel, fatal blow.

While 2001's *Global a Go Go* was a decidedly experimental affair, it showed that Strummer was excited about being in a band again. *Streetcore* isn't a perfect album, but with songs like "Cofina Girl" and "Arms Aloft," there's a sense that a renewed passion for making charged, snotty anthems was running strong in Strummer's blood. As rocking as he was, *Streetcore* finds the man equally comfortable with the volume turned down, such as his cover of "Redemption Song" and the closing "Silver and Gold." As well, Strummer was surrounded by a band growing comfortable with his rock 'n' roll language, which is largely why bandmates Scott Shields and Martin Slattery were able to do a elegant job assembling the parts Strummer left unfinished with his passing.

Streetcore is Strummer's distillation of all his experiences from psychedelic rock to hip hop, and it's almost too much to bear knowing this self-portrait from one of rock's greatest artists will be his coda. God bless ya, man. ★★★★ —DAVE JOHNSTON

listen
records & cds

chutes too narrow
the strokes

room on fire
the strokes

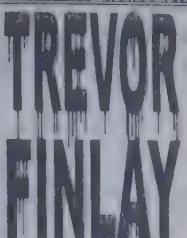
top 10 sellers

- 01. echoes the rapture
- 02. winter hymn... do make say think
- 03. transatlantic death cab for cutie
- 04. dear catastrophe waitress belle & sebastian
- 05. shine a light constantines
- 06. the decline of the british sea power
- 07. vaudeville villain viktor Vaughn
- 08. 8 million stories soul position
- 09. the meadowlarks the wrens
- 10. lemon of pink the books

enter in store to win a rapture t-shirt!

BLUES ON WHYTE

the finest in live BLUES and R&B entertainment - EVERY NIGHT!!!



THURS-SAT, OCT 30 - DEC 1 BE AFRAID!!!

SUNDAY, NOV 2

Shelley Jones

Rb5
super-funky
old-school R&B

\$8 JUGS! no cover Sun-Thurs \$3 Fri & Sat nites \$3 PINTS!

MONDAY THRU SATURDAY, NOV 3-8

THE ZIG-ZAG

FREE BURNING - COMBUSTION RAPIDE

HOT 7-piece Blues Band !!!

KEITH DOOG BROWN · KEN HOFFMAN · GRANT STROVE
CLAY SAMPLE · GRAHAM GUEST · JEFF SMOOK · JIM GOOD

THE JOEL PLASKETT EMERGENCY

WHITNEY HOUSTON

FRIDAY
NOVEMBER 7TH

Will too many cooks spoil the Roth?

Not at all—*The Human Stain* does justice to sexually, racially charged novel

By PAUL MATWYCHUK

So how come more of a fuss isn't being made over the release of *The Human Stain*? I hate to put on my scolding cap (it's part of the new Harold Bloom menswear line, and it really doesn't flatter me), but doesn't the news that such a pedigree cast was going to tackle the intricacies of Philip Roth's 2000 novel,

one of the great literary landmarks of the last 10 years, deserve a little more hype? (The Net was flooded with pictures of Gollum before *The Two Towers* came out—wouldn't it be great if there was the same buzz over how

REVIE DRAMA

Anthony Hopkins would look in the role of Coleman Silk?) Now, I'm not saying that just because a film is based on a well-reviewed book that we're all duty-bound to genuflect before it—sitting through *The Hours* was one of the dreariest moviegoing experiences I had all last year, and I can't say as I'm looking forward to the movie version

of *Cold Mountain* this winter either. But come on—this is Philip freakin' Roth, people! And *The Human Stain* is the first theatrical adaptation of one of his books in 30 years!

Okay, so I'm a book snob—so sue me. And to be honest, even I had my doubts about the film version of *The Human Stain* when I heard that director Robert Benton was making the film with Hopkins and Nicole Kidman as the leads. Hopkins especially seemed like a strange choice to play the film's main character, Coleman Silk, a Jewish classics professor who gets fired by the politically correct board of the small New England college where he teaches when he injudiciously uses the word "spooks" to refer to a pair of ever-absent students in one of his seminars. Readers of the novel will be aware of the surprise revelation about Coleman (inspired, I'm guessing, by the life of critic Anatole Broyard) that makes it the accusations of racism against him even more ironic—a revelation that seems even harder to buy with Hopkins in the role. He just didn't seem physically or emotionally right for the part to me—to too British to play such a quintessentially American figure, and too damned self-contained an actor to play a man so deeply divided against himself.

But Benton finds a way to make the apparent miscasting work to Hopkins's benefit—Coleman is, after all, a man who's spent his entire life not quite fitting the part he's playing, and Hopkins's acting has a mercurial, unpredictable physicality that hasn't been seen since the early '90s. Hopkins has spent so much of the last decade making movies where he does



Nicole Kidman and Anthony Hopkins in *The Human Stain*

nothing but sit behind desks that it's great to see him get out of his chair and hop into bed with a sexy younger woman or, in one particularly nice scene, waltz across a porch with Gary Sinise (oddly cast as Roth's alter ego Nathan Zuckerman) while a tinny version of "Cheek to Cheek" plays on a nearby radio.

THE CASTING OF Nicole Kidman as Faunia Farley, a troubled young cleaning woman and part-time dairy maid with whom Coleman has an impetuous affair, is more problematic—she's just too obvious a Hollywood stunner in a part that calls for an earthier Rachel Griffiths type. (Faunia's a chain-smoker, and Kidman smokes those cigarettes in such a careful, studied way you can't help but picture her working with some kind of special smoking coach in order to prepare for the role.) And yet, Kidman grew on me; like Coleman, Faunia (who grew up in a rich family before running away from home as a teenager) is also putting on an act for the world, and so maybe it's right for Kidman's performance to seem a little false at first. The script also gives her the chance to deliver the quintessential Nicole Kidman line: when Faunia meets Coleman, one of the first things she tells

him is "I don't do sympathy."

The script by Nicholas Meyer (the same guy who wrote all the even-numbered *Star Trek* movies) pares back the novel's political content—Zuckerman, the narrator, spends a lot of time ruminating on the symbolism of the Monica Lewinsky scandal, for instance—and concentrates instead on Coleman's personal story. As a result, the film becomes less a comment on race, class and identity and more a rambling tale about a horny teacher with a secret. But scene by scene, I think *The Human Stain* is absolutely gripping—sexy, literate, unpredictable, adult, sensitively shot, beautifully designed. Sure, it has the usual Miramax trappings of "good taste" to distract you—a lousy, utterly conventional score by Rachel Portman and an overstuffed cast that leaves great actors like Harry Lennix and Kerry Washington barely glimpsed in tiny roles. But it's the rare film that sets out to wrestle with the world with the uncomfortable issues of the here and now. It's my idea of an "event movie." ♦

THE HUMAN STAIN

Directed by Robert Benton • Written by
Nicholas Meyer • Starring Anthony
Hopkins, Nicole Kidman and Ed Harris •
Opens Fri, Oct 31

When Harry Cut Sally

Jane Campion's *In the Cut* is a less-than-incisive arthouse erotic slasher pic

BY BRIAN GIBSON

Midway through Jane Campion's erotic thriller *In the Cut*, Frannie (Meg Ryan) suddenly talks to her half-sister Pauline (Jennifer Jason Leigh) about what their philandering father did to Frannie's mother. "He killed her," she says. "When he left, she went crazy with grief." The line is supposed to chill you at first, then hint at the maniacal nature of love, but that little chunk of dialogue also says much more than it should about the film's take on male/female relationships.

All four men in *In the Cut* are possible killers, while Frannie and Pauline are potential victims. In the

Cut is a movie of misfit halves—it's an erotic thriller that lacks the credible characterization or plausible storyline of a good suspense movie, or the necessary sexual spark between Frannie, a writing teacher, and her love interest, Detective Giovanni Malloy (Mark Ruffalo). Elegantly shot but poorly assembled, Campion's fractured film is like the decapitated victims of the serial killer Malloy is on the trail of—a lot of vivid blood

REVIE THRILLER

and guts, but no head and brains to control the flow of passion.

A woman's head has been left in Frannie's garden, and Malloy calls her to find out if she saw anything at a local bar the night of the murder. Frannie was there in her off-hours with Cornelius Webb (Sharrieff Pugh), a flirtatious student who left while she went down to the washroom and watched as a tattooed man was fellated by Angela

Sands, the victim. Now, as Malloy seduces her, Frannie recognizes the same tattoo on his arm—is the cop the killer? Or is it jittery, medicated, kooky ex-boyfriend John Graham (a curiously uncredited Kevin Bacon)?

Hell, it could be Malloy's partner or, if time travel could be arranged, Frannie's father. Campion portrays every man as a potential threat—Frannie is understandably suspicious of Malloy's ID and wary of getting in a police car, especially since all the cops in the film hit on her, but pretty soon she doily goes wherever the NYPD drive her. But just in case you thought this was feminist misandry, Campion and co-writer Susanna Moore (whose novel the movie is based on) throw in—paradox alert!—some feminist misogyny, treating Frannie and Pauline like fools. On his pseudo-first date with Frannie, Malloy slags black women, fat women and homosexuals, and then tells her "I can lick your pussy" and be anything she wants, except physically abusive. (Here's a suggestion—how about not being a

Sylvia



FOCUS 14+ www.odeonfilms.com
EXCLUSIVE ENGAGEMENT STARTS FRIDAY!
CHECK THEATRE DIRECTORY FOR SHOWTIMES • DIGITAL SOUND

ODEON CITY CENTRE •
VUE WEEKLY

The Plath of least resistance

Sylvia skimps on the poetry, but Paltrow captures the woman who wrote it

By CHRIS WANGLER

English poet Ted Hughes died in 1998, not long after the publication of *Birthday Letters*, a book of poems in which he broke his silence about his rocky marriage to writer Sylvia Plath. Hughes's role in Plath's 1963 suicide at age 30, and as the executor of her estate, has long been subject of fiery debate in book circles. Some hold Hughes responsible or the death of a literary martyr, while others forgive his infidelities as an outcome of a doomed and awkward union. The new film *Sylvia*, originally titled *Ted and Sylvia*, attempts to set the record straight from an objective but ultimately inconsequential point of view.

The couple meets at a dance at Cambridge in 1956. Their electric chemistry, captured nicely by director Christine Jeffs, leads to a quick marriage, a year in America and children. But the foundation eventually begins to crack, especially as Hughes wins greater and greater acclaim as a poet. (He later became poet laureate.) Plath, meanwhile, struggles creatively and is saddled with housework and parenting. When Hughes begins to have affairs, she grows deeply, even neurotically jealous, especially when their first collection of verse, *The Colossus*, is all but stillborn at the press.

Screenwriter John Brownlow pre-

sents Plath as a *poète maudit* who struggles against a sexist literary establishment. Perhaps unforgivably, he and Jeffs use no flashbacks to fill in Plath's background, which includes earlier suicide attempts and an uneasy relationship with her father, who died when she was a child. Instead we are given a lot of gritty quarrels and banal details, which, oddly enough, contrast strongly with the lush, Douglas Sirk-style visuals and overblown music. The latter is especially grating—as if

REVUE BIOPIC

to compensate for the lack of Plath's verse in this film, which her family apparently refused to allow Jeffs to include, we are assaulted at every key moment by an overblown score by Gabriel Yared (*The English Patient*).

The performances do much to cover up these shortcomings. As Hughes, Daniel Craig captures the poet's gruff Yorkshire manner, as well as the animalistic sexual energy that Plath thrived on. He plays a key role in her artistic development, advising her at one point simply to write about herself. By the bitter end, which seems inevitable from the film's opening frames, he emerges as a selfish but conflicted man, drawn to but also repulsed by a woman who could scarcely live with anyone, least of all herself.

The supporting players—including Jared Harris as Plath's sole literary ally and Michael Gambon as her bewildered downstairs neighbour—are equally sharp. They become unlikely sources of inspiration and solace during Plath's darkest period,

after Hughes has run away with another woman and she is left alone to compose *Ariel*, a book of poems whose unimaginable success (like that of her novel *The Bell Jar*) was entirely posthumous.

IF ANYTHING MAKES *Sylvia* worthwhile, it's a brilliant performance by Gwyneth Paltrow, who seems leagues ahead of any actress her age. She assumes a new level of maturity, both physically and professionally, in this highly "realistic" role, which moves seamlessly from passion and tenderness to awkwardness, pettiness and Dido-like jealousy. To her great credit, we never lose interest in an increasingly unlikeable character who stuck her head in a gas oven while her children slept in the next room.

Sylvia is a bleak suicide story that drives relentlessly toward its depressing conclusion, like venom to the heart. Although it judiciously navigates the two authorial camps, straining at every turn to get the details right, it manages somehow to overlook a simple fact: in spite of her fireworks with Hughes and her statue as a tortured literary icon, so much of Sylvia Plath remains locked in her verse, not in her elusive life.

So why, pray tell, tell this depressing story at all? Those with a genuine interest in the Plath/Hughes dynamic will doubtless form opinions based on what they've read, while those familiar with *The Bell Jar* or assorted Plath lyrics will struggle to digest this heavy fare. The appeal, at least as I see it, has a lot to do with artistic celebrity, which is at the centre of several recent "troubled artist" biopics. It's so much easier, I suppose, to approach Jackson Pollock or



Gwyneth Paltrow in *Sylvia*

Iris Murdoch or Virginia Woolf as people first, especially since their works often require heroic feats of interpretation. But if you don't mind Literary Lite and can pound back *Mrs. Dalloway* with a Coles Notes chaser, *Sylvia* is worth the effort. ☀

SYLVA
Directed by Christine Jeffs • Written by John Brownlow • Starring Gwyneth Paltrow, Daniel Craig and Jared Harris • Opens Fri, Oct 31



etro-masculine asshole?) Pauline lives above a strip club and keeps harassing an inured doctor who broke off their affair, because she so desperately wants sex. In fact, the sisters, in their oddly Sapphic scenes together, mostly obsess about sex.

KAY, so *In the Cut*'s basic instinct is misanthropy. The plot is full of holes and doesn't explain why Frannie is turned on by uncaring, nasty men. (Plus there's the wacko ex who threatens to derail this neurotic thriller into farce, and a pathetic, offensive stereotype in Cornelius, the slang-talking black guy who's a leering sexual predator of white women (O.J. or Kobe, Hollywood-style). Much of the advance publicity surrounding the film involves its supposedly "unusually frank" depiction of sexuality, but while Ryan and Ruffalo may expose themselves to each other (and why does Campion follow her macho colleagues' sexist lead and not show male nudity in the bedroom scenes?) their characters don't expose much to

us. Why are Frannie and Malloy so hot for each other? All we learn is that Malloy is the eye-opening sexual teacher who finds exciting new ways to stimulate Frannie, techniques which are (vaguely) explained to us afterwards—probably because the string music-scored sex scenes are so soft-lit and oddly angled that we can hardly make out a thing.

By the time the cop-out ending thuds down, *In the Cut* has basically become your typical female-stalker suspense flick with a little Piano-

metro CINEMA OCT 30 - NOV 2

THE HALLOWEEN 3-D SPACE ZOMBIE HELL-RIDE

ARMY OF DARKNESS THURSDAY 8PM • SUNDAY 6PM

IT CAME FROM OUTER SPACE THURSDAY 7PM • FRIDAY 9PM

CREATURE FROM THE BLACK LAGOON FRIDAY 7PM • SUNDAY 9PM

METRO CINEMA WILL BE CLOSED NOVEMBER 1 FOR CITADEL EVENTS

metro
CINEMA

Metro Cineplex
With 10 screens
Supporting
independents

All Metro screenings are held at Zeppelin Hall in the Citadel Theatre, 9828 • 101 A Ave. For more information, call 423-9212, or log on to www.metrocinema.org





Sweet and lowdown

Sweet Sixteen is another grim and gritty masterwork from Ken Loach

BY BRIAN GIBSON

Sweet Sixteen may sound like an '80s-era John Hughes title, but its characters are about as far from Hughes's angst-ridden, bourgeois teens as you can get. The adolescent hero of Ken Loach's 2002 release—which inexplicably skipped screens in Canada and has gone straight to rental store shelves—is Liam, a 15-year-old two months shy of the bitterly ironic, manly age in question. Ten minutes into the film, the plucky, sharp-faced school dropout has been kicked out of a pub for hawking cheap cigarettes, then forced by his mom's boyfriend Stan and his grandfather to hide joints in his cheeks during a prison visit to his jailed mom. And then, after he refuses to be a Judas and pass the drugs to his mother by kissing her, the pair beats him up by the side of the highway.

Liam (Martin Compston) lives in Greenock, a stark suburb of Glasgow perched along a picturesque loch. After he's kicked out of his grandfather's house for refusing to smuggle the drugs to his mother, he moves in with sister Chantelle (Annmarie Fulton) and her young son Calum. He's determined to buy a caravan with a lakeside view where he and his mother can live when she is released, the day before his 16th birthday, so

he enters the local drug trade. First, with the help of red-haired pal Pinball (William Ruane), he steals Stan's stash of dope and sells it on the street, using the profits to pay the deposit and first installment on the trailer. Then, in order to raise the rest of the money, he starts working for big boss Tony in a pizza delivery

REVIEW VIDEO

operation that provides a perfect cover for drug dropoffs. But as he leaves Pinball behind on his move up into the grown-up world of drug-dealing and starts eyeing his sister's pretty friend Suzanne (Michelle Abercromby), Liam discovers his rosy plans for his future are threatened.

LIKE LYNN RAMSAY'S *Ratcatcher* and *My Name Is Joe*, the first film in Loach's Scottish trilogy, *Sweet Sixteen* plunks you in the midst of the thick brogue-talking Glasgow working classes (the DVD offers English subtitles for the Scottish-impaired). The main character, hemmed in by his socio-economic circumstances, is gradually forced to make horrible decisions in the desperate hope for a better life for himself or those he loves. And like *Ratcatcher*'s James or the title character in *Joe*, Martin Compston registers a bravura performance as Liam, a fierce ball of stubborn, self-sacrificing energy who won't be beaten down.

Basically a decent but stubborn and defiant kid who has to steal, con and deal in the childish hope that he, his junkie mom and

Chantelle can be a family again. Compston shows how torn Liam even as he's swept along in the maelstrom of his narrow, harsh world, all the while understandably enticed by the vicious criminal environment of the big boys. There's a quintessential scene where Liam, who's tried to horn in on some local dealers' turf, is beaten up and has his stash stolen as a warning. The teen gets up again and again, bloodied but unbowed until he finally gets the drugs that his three attackers stole from him.

CINEMATOGRAPHER Barry Aycock's lenswork, particularly in the early scenes, lushly sets off the sparse greens and urban greys of the hilly town. Paul Laverty picked up the Best Screenplay Award at the 2002 Cannes Film Festival, and the story's rough edges, peripheral but well-shaded characters and colour palette, cutting dialogue echo out the heartbreak drama. The emotionally fraught scenes between the two siblings are particularly powerful while the dynamic between Liam and the shrewd, tenacious scrapper are Pinball, his simple-minded buddy, assuredly naturalistic.

Loach has crafted a work of harrowing social realism, nearly as good as compatriot Mike Leigh's recent *There's Something About Mary*. *Sweet Sixteen* is a raw, rough gem of a film, one of the best of the year. ♦

SWEET SIXTEEN

Directed by Ken Loach • Written by Paul Laverty • Starring Martin Compston, Annmarie Fulton and William Ruane • Now on video

"A KILLER THRILLER!"
—Tina Adams, US WEEKLY

"I LOVE THIS MOVIE!"
—Joan Bernard, NEW YORK DAILY NEWS

"MEG RYAN'S PERFORMANCE IS ABSOLUTELY FLAWLESS."
Richard Roeper, EBERT & ROEPEL

"★★★★★"
James Mottram, FILM REVIEW

"MEG RYAN IS A REVELATION..."
Lisa Kennedy, THE DENVER POST

MEG RYAN MARK RUFFALO JENNIFER JASON LEIGH
A FILM BY JANE CAMPION

IN THE CUT

EVERYTHING YOU KNOW ABOUT DESIRE IS DEAD WRONG

SCREEN GEMS AND PATHÉ PRODUCTIONS LTD. PRESENT A LAURIE PARROT PRODUCTION A JANE CAMPION FILM
MEG RYAN MARK RUFFALO JENNIFER JASON LEIGH IN "IN THE CUT" NICK DAMO SPARKS ERIC JORDAN
BILLY HOPKINS SUZANNE SMITH KERRY BARDON & MARK BENNETT STYLING BY SHALWAH DIN WHITMARSH
HAIR STYLING HEATHER ANNA PASTOR AND ALEXANDRE DE FRANCESCO
PROPS BY DAVID GIBSON HAIR STYLING BY DION BEEBE AS STYLING BY JANE CAMPION AND SUSANNA MOORE
COSTUME DESIGNER ANNIE BROWN TRAVONIE VERNON DIRECTED BY JANE CAMPION
SONY CORP./IN THE CUT © 2003 Sony Pictures Releasing Inc. ALL RIGHTS RESERVED
18+ SEXUAL CONTENT
STARTS FRIDAY! CINEPLEX ODEON NORTH EDMONTON ✓ PRESENTED IN 5.1 SURROUND SOUND
CHECK THEATRE DIRECTORY FOR SHOWTIMES ✓

Love in the time of Chechnya

Beyond Borders unsatisfyingly mixes romance and international poverty

BY JOSEF BRAUN

The first third of the two-hour-plus **Beyond Borders** will have you bracing yourself for an extended, hopelessly rudimentary political polemic. It's 1985, we're lost in the war-torn Ethiopian desert, guided by an all-too-naïve upper-class London newlywed with vague aspirations toward humanitarian work (she's dressed in billowing white fabrics as a sharp contrast with the soiled and sweaty garb of the *real* aid workers). Everywhere you look are suffering masses of anonymous Africans while the white leading players talk in one-dimensional soundbites about the frustrating difficulties of trying to supply the most basic medical care, food and shelter. But the starving children remain a dramatic backdrop for a few stoic speeches by handsome movie stars that at best make us take a closer look at the five-dollar snacks crowding our laps.

The middle section, however, brings the real purpose of *Beyond Borders* into proper focus, though it's no

consolation: as our protagonists move from Ethiopia to Cambodia, and finally Chechnya (by which time we've moved onto the mid-'90s), the script is mostly interested in the slow-burning affair between Sarah Jordan (Angelina Jolie), a married mother pursuing a career in orchestrating foreign aid missions, and Dr. Nick Callahan (Clive Owen), devoted to helping the needy and addicted to a vagabond

REVIEW ROMANCE

life of zero human attachments. The Cambodia section actually is something intriguing, as Nick's do-whatever-it-takes approach to acquiring funding finally catches up with him (he's caught smuggling weapons along with his crates of vaccines), but director Martin Campbell (*Vertical Limit*, *The Mask of Zorro*) and first-time screenwriter Caspian Tredwell-Owen seem unwilling to let such potentially murky subplots get in the way of their drawn-out, corny romance.

YOU COULD GIVE *Beyond Borders* a pat on the back for at least having the guts to remind us of such unglamorous issues as famine, landmines and endless civil war if the film didn't simply discard these elements once they stop serving its conventional Hollywood narrative. ♦

Beyond Borders

Directed by Martin Campbell • Written by Caspian Tredwell-Owen • Starring Angelina Jolie and Clive Owen • Now playing

THE #1 MOVIE IN CANADA!



"OUTRAGEOUSLY FUNNY! THE FUNNIEST 'SCARY MOVIE' YET!"
-Peter Travers, EW.COM

"HILARIOUS FROM START TO FINISH!"

SCARY MOVIE 3

CINEPLEX ODEON
NORTH EDMONTON *

CLAREVIEW *

CINEPLEX ODEON
CITY CENTRE *

FAMOUS PLAYERS
SILVERCITY WESTMALL *

FAMOUS PLAYERS
GATEWAY *

GALAXY CINEMAS
GALAXY 10 SHERWOOD PARK *

ST. ALBERT
GRANDIN THEATRE *

FORT SASKATCHEWAN
GEMINI *

MAGIC LANTERN
DUGGAN CAMROSE *

LEDUC
GAETY *

INDEPENDENT
ELITE ST. PAUL *

NOW PLAYING!

Win \$1,000 TRAVEL CUTS

Voucher and \$500 HMV shopping spree - enter at www.travelcuts.com or at any HMV location

THIS HALLOWEEN

MEET YOUR FEAR
FACE TO FACE.



INSPIRED BY A TRUE STORY

FAMOUS PLAYERS
SILVERCITY WESTMALL IMAX *

SOUTH EDMONTON COMMON *

CINEPLEX ODEON
NORTH EDMONTON *

CINEPLEX ODEON
CLAREVIEW *

CINEPLEX ODEON
CITY CENTRE *

FAMOUS PLAYERS
SILVERCITY WESTMALL *

GALAXY CINEMAS
GALAXY 10 SHERWOOD PARK *

MAGIC LANTERN
DUGGAN CAMROSE *

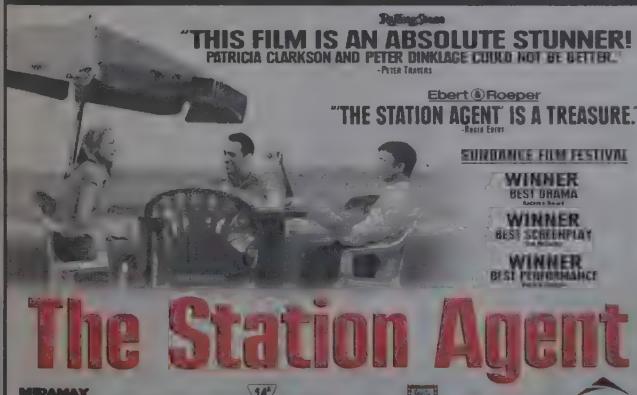
INDEPENDENT
ELITE ST. PAUL *

THEATRE VISIONS

NOW PLAYING!

CHECK THEATRE DIRECTORY FOR SHOWTIMES

CRITICS LOVE THIS FALL'S FEEL GOOD COMEDY!



Rolling Stone
"THIS FILM IS AN ABSOLUTE STUNNER!
PATRICIA CLARKSON AND PETER DINKLAGE COULD NOT BE BETTER."
-Peter Travers

Ebert & Roeper
"THE STATION AGENT IS A TREASURE."
-Roger Ebert

SUNDANCE FILM FESTIVAL
WINNER
BEST DRAMA
WINNER
BEST SCREENPLAY
WINNER
BEST PERFORMANCE

The Station Agent

MIRAMAX

17A/18A-19A/19B

14

PG

13A

NOW PLAYING!

CHECK THEATRE DIRECTORY FOR
LOCATIONS AND SHOWTIMES

DIGITAL SOUND

HOW FAR WOULD YOU GO TO ESCAPE THE PAST?



NEW YORK TIMES OBSERVER

"BRILLIANT, UNFORGETTABLE & EROTICALLY CHARGED! IT'S A WORK OF ART!"
Nicole Kidman is marvelous.
-Red Reed

TIME

"ELEGANT & THOUGHTFUL!
ANTHONY HOPKINS IS MESMERIZING!"
Richard Corliss

ANTHONY HOPKINS NICOLE KIDMAN

THE HUMAN STAIN



MIRAMAX
W
R
COURSE LANGUAGE, MATURE THEME
Based on the novel by Philip Roth
Starring Anthony Hopkins, Nicole Kidman, Philip Roth, Richard Jenkins, Philip Baker Hall, and many more

STARTS FRIDAY!

GARNEAU

8712 105 Street 433-0728
E-mail: garneau@garneau.com

DIGITAL SOUND

"WILDLY FUNNY AND INVENTIVE!"

Director Quentin Tarantino brings delicious sin back to movies!"
Peter Travers, EW.COM

"TWO THUMBS WAY UP!"

BRILLIANT! ★★★★!

QUENTIN TARANTINO IS AT THE TOP OF HIS FORM."

ROGER EBERT

BOSTON GLOBE
FBI-TV
LOS ANGELES DAILY NEWS
GLEN CEDAR STUDIOS/TRANSFORM

"EXHILARATING, DARING & FUN! AN A+!"
RICHARD CORLISS, TIME

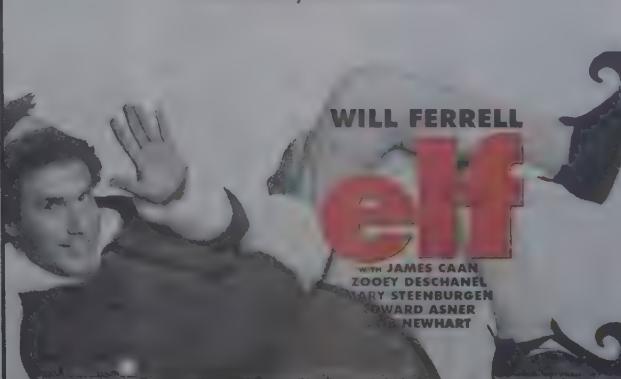
THE 4TH FILM BY QUENTIN TARANTINO



MIRAMAX
W
R
C
SOUTH EDMONTON COMMON * NORTH EDMONTON * CLAREVIEW * CITY CENTRE * SILVERCITY * WESTMONT CENTRE * GALAXY 10 SHERWOOD PARK * CHABA TWIN * GO FOR THE KILL!
CHECK THEATRE DIRECTORY FOR SHOWTIMES

DIGITAL SOUND

Embrace your inner elf.



IN THEATRES EVERYWHERE NOVEMBER 7TH!

Licensed from Atlantic Atlantic's Contentmark division Inc. All rights reserved. Distributor: © 2003 Miramax Films, Inc. Miramax is a registered trademark of Miramax, Inc.

NEW THIS WEEK

Brief Encounter (EF5) Celia Johnson and Trevor Howard star in *Summerisle*, director David Lean's classic 1945 tear-jerker about two lonely married people who fall deeply in love following a chance meeting at a railway station, but whose British sense of reserve and propriety prevents them from consummating their romance. Based on a play by Noel Coward. *Provincial Museum Auditorium*, 102 Ave & 128 St; Mon, Nov 3 (8pm)

Brother Bear (CO, FP) The voices of Joaquin Phoenix, Rick Moranis and Dave Thomas are featured in this Disney animated adventure about a vengeful native hunter who learns some valuable lessons about life and nature when he is magically transformed into a bear. Songs by Phil Collins.

The Human Stain (GA) Anthony Hopkins, Nicole Kidman and Ed Harris star in *Nobody's Fool*, director Robert Benton's film version of Philip Roth's novel about a classics professor whose life of deception slowly unravels when he embarks upon a relationship with a much younger woman after getting fired for allegedly uttering a racial slur in his classroom.

In the Cut (CO) Meg Ryan, Mark Ruffalo and Jennifer Jason Leigh star in *The Piano*, director Jane Campion's film version of Susanna Moore's sexually charged novel, about a New York writing professor who enters a dangerous but powerfully erotic affair with a police officer investigating the brutal murder of a young woman in her neighbourhood.

InterFEAR Halloween Film Festival (F) A selection of classic scary movies, just in time for Halloween. *Featuring Army of Darkness* (CO, Sam Raimi); *Thru*, Oct 30 (9pm), Sun, Nov 2 (7pm) • *It Came From Outer Space* (dir: Jack Arnold); Fri, Oct 31 (7pm), Sun, Nov 2 (9pm) • *It Came From Outer Space* (dir: Jack Arnold); Thu, Oct 30 (7pm), Fri, Oct 31 (9pm). *Creature and It Came* will be screened in 3-D. 3-D glasses are free with admission. *Zedler Hall*, *The Citadel*

Luck (CO) Luke Kirby, Noam Jenkins, Molly Parker and Sarah Polley star in *Joe's So Mean to Josephine*, director Peter Wellington's romantic comedy about a young man whose obsession with luck and destiny causes him to turn to gambling when his relationship with the girl of his dreams falls apart.

The Matrix: Revolutions (CO, FP) Keanu Reeves, Carrie-Anne Moss, Laurence Fishburne and Hugo Weaving star in the final installment of directors Andy and Larry Wachowski's groundbreaking sci-fi trilogy about a rebel army's life-or-death battle against the machines that have enslaved most of mankind within a computer-generated virtual world. *(Opens Wed, Nov 5)*

The Rocky Horror Picture Show (GA) Tim Curry, Susan Sarandon, Barry Bostwick and Richard O'Brien star in the classic pansexual 1975 cult musical about a straitlaced couple who lose their inhibitions during a wild night at the castle of transvestite mad scientist Frank N. Furter. Sat, Nov 1 (midnight)

Sylvia (CO) Gwyneth Paltrow, Daniel Craig, Michael Gambon and Jared Harris star in *Rain*, director Christine Jeffs' biographical drama exploring the rocky relationship between celebrated British poet Ted Hughes and his wife, the famously gloomy and suicidal poet/novelist Sylvia Plath.

FIRST-RUN MOVIES

Allen: The Director's Cut (CO) Sigourney Weaver, John Hurt, Veronica Cartwright, Tom Skerritt, Yaphet Kotto and Harry Dean Stanton star in an expanded version of *Rain*, director Ridley Scott's 1979 sci-fi horror classic about a spaceship that gets invaded by a bloodthirsty creature from another planet.

Beyond Borders (CO, FP) Angelina Jolie and Clive Owen star in *Goldeneye*, director Martin Campbell's topical romance, about a rugged disaster relief worker and a beautiful, wealthy philanthropist who argue politics and fall inevitably in love as their paths cross in a series of international trouble spots.

Freaky Friday (FP) Jamie Lee Curtis, Lindsay Lohan and Mark Harmon star in *The House of Waters*, director Mark S. Waters's remake of the 1977 Disney comedy about a feuding mother and daughter who fail to appreciate the pressures of each other's lives until they magically swap bodies for a day.

Good Boy! (CO) Liam Aiken and the voices of Matthew Broderick, Megan Mullally and Britany Murphy are featured in writer/director John Hoffman's kidie comedy about a boy who learns that dogs are in fact reconnaissance agents for a future alien invasion of Earth.

Intolerable Cruelty (CO, FP) George Clooney and Catherine Zeta-Jones star in *The Big Lebowski*, director Joel Coen's screwball comedy about a Beverly Hills divorcee who decides to get revenge on the slick attorney who cheated her out of her settlement by seducing him, marrying him and taking him to the cleaners in the subsequent divorce.

KILL BILL: Volume 1 (CO, FP) Uma Thurman, Lucy Liu, Daryl Hannah and Vivica A. Fox star in the first installment of *Pulp Fiction*, writer/director Quentin Tarantino's ultraviolent homage to '70s exploitation flicks, about a vengeful female assassin who miraculously survives her employer's attempt to rub her out, and begins methodically picking off her killers, one by one.

Lost in Translation (CO) Bill Murray and Scarlett Johansson star in *The Virgin Suicides*, director Sofia Coppola's highly praised cross-cultural mood piece about a middle-aged American movie star and a dissatisfied young photographer's wife who find solace in each other's company during an alienating week in Tokyo.

The Magdalene Sisters (P) Geraldine McEwan, Anne-Marie Duff and Nora Jane Noone star in writer/director Peter Mullan's hard-hitting drama about four women who are sent by their families in the mid-'60s to a "Magdalene laundry," a notoriously cruel institution run by the Catholic Church where nuns subjected women to various forms of physical and psychological mistreatment as punishment for their sexual "misdeeds."

Mystic River (CO, FP) Sean Penn, Kevin Bacon and Tim Robbins star in *Unforgiven*, director Clint Eastwood's moody drama, set in working-class Boston, about three childhood friends whose traumatic memories of the past are revived when one, now a police detective, begins to suspect another of killing the third's daughter. Based on the novel by Dennis Lehane.

Paranir (CO) Urmila Matondkar, Manoj Bajpayee and Sanjay Suri star in director Chandra Prakash Dwivedi's adaptation of Amrita Pritcham's novel about a Punjabi woman fighting for the safety of her family during the violence and chaos of partition-era India. In Hindi with English subtitles.

Pirates of the Caribbean: The Curse of the Black Pearl (CO, FP) Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley star in *The Ring*, director Gore Verbinski's supernatural swashbuckler about a rogue 17th-century pirate who must prevent an evil captain from reversing an ancient curse that has turned himself and his crew into undead monsters.

Radio (CO, FP) Cuba Gooding Jr., Ed Harris, Alfre Woodard and Debra Winger star in *Summer Catch*, director Mike Tollin's inspirational sports drama about the relationship between a small-town South Carolina football coach and the illiterate, mentally challenged man he adopts as his unlikely protégé.

Runaway Jury (CO, FP) Dustin Hoffman, Gene Hackman, John Cusack and Rachel Weisz star in *Kiss the Girls*, director Gary Fleder's big-screen version of John Grisham's legal thriller about a juror on a landmark case against a gun manufacturer who attempts to blackmail the two competing attorneys into paying him to persuade the other jurors to decide in their favour.

The Rundown (CO, FP) The Rock, Sean William Scott, Rosario Dawson and Christopher Walken star in *Very Bad Things*, director Peter Berg's action comedy about a bounty hunter who teams up with a rich young adventurer to track down a long-lost treasure somewhere outside a corrupt Amazonian village known as Helldorado.

Scary Movie 3 (CO, FP) Anna Faris, Charlie Sheen, Leslie Nielsen, Queen Latifah and Denise Richards star in the latest installment of the popular series of raunchy horror-movie spoofs, featuring send-ups of such films as *The Ring*, *The Others*, *The Matrix* and *Signs*. Directed by David Zucker (*The Naked Gun*).



You've got plenty of options this weekend for a Halloween night out at the movies from the classy, dark cut of *Director's Cut* to the recycled Michael Jackson-esque of *Scary Movie 3* to the best combination of snicker and shiver of *Unforgiven*, where we've got two classic 3-Ders, *The Chamber* from the back catalog, and *Aliens From Outer Space*, on the menu as well as a third film that isn't in 3-D but feels like it. *Sean Penn's* *Army of Darkness* starring the irrepressible Bruce Campbell in a challenging triple performance as Ash ("Ash", "Ash" and "Mini-Ash"). If you're seeing it for the first time, we've just got one thing to say to you: buckle up, bonehead, 'cause you're going for a ride!

The School of Rock (CO, FP) Jack Black, Joan Cusack and Mike White (who wrote the screenplay) star in *Dazed and Confused*, director Richard Linklater's comedy about a would-be rock star who takes a job as a substitute teacher at an upstart private school and immediately begins transforming his classroom of 10-year-olds into a kick-ass rock band.

The Station Agent (P) Peter Dinklage, Bobby Cannavale, Patricia Clarkson and Michelle Williams star in writer/director Tom McCarthy's Sundance Festival prize-winner about a moody dwarf whose solitary existence is gradually invaded by the quirky inhabitants of the small New Jersey town he's just relocated to.

The Texas Chainsaw Massacre (CO, FP) Jessica Biel, Andrew Bryniarski, Erica Leerhsen and R. Lee Ermey star in director Marcus Nispel's intense remake of Tobe Hooper's 1974 splatter masterpiece about a vanful of teens on their way to Mexico who get waylaid in a remote Texas town by a family of homicidal maniacs.

Thirteen (P) Evan Rachel Wood, Holly Hunter and Nikki Reed (who co-wrote the script) star in director Catherine Hardwicke's shocking indie drama about a pair of 13-year-old girls who take up an amoral, thrill-seeking lifestyle of casual sex, shoplifting, navel piercing, dressing provocatively and reckless drug use.

Under the Tuscan Sun (CO) Diane Lane, Raoul Bova and Sandra Oh star in *Guinevere*, writer/director Audrey Wells's romantic comedy, based on the memoir by Frances Mayes, about a harried American lawyer who decides

to quit her job and start her life over by relocating to a derelict villa in Tuscany.

Underworld (CO) Kate Beckinsale and Scott Speedman star in director Len Wiseman's stylish supernatural action thriller about a beautiful female vampire and werewolf-hunter who has a *Romeo and Juliet*-style love affair with a human with a unique blood type that could save the werewolf race from extinction.

Veronica Guerin (FP) Cate Blanchett, Geri McSorley, Brenda Fricker and Cláirán Hinds star in *Phone Booth*, director Joel Schumacher's biopic about the crusading Irish journalist whose eye-opening articles about the drug trade resulted in her 1996 assassination at the hands of a hired killer.

Wonderland (CO) Val Kilmer, Lisa Kudrow, Kate Bosworth and Dylan McDermott star in director James Cox's sordid film about the sleazy life of John Holmes, the former porn star whose life spiraled into an abyss of crime, drug addiction and despair once his movie career ended, culminating in a notorious, brutal multiple murder in L.A.'s Laurel Canyon.

LEGEND

CO: Cineplex Odeon, 444-5288

EFS: Edmonton Film Society, 439-5285

FP: Famous Players

GA: Garneau Theatre, 433-0728

L: Leduc Cinema, 986-2728

M: Metro Cinema, 425-9212

P: Princess Theatre, 433-0728

GARNEAU theatre
8712 - 109 Street - 433-0728

ANTHONY HOPKINS NICOLE KIDMAN
the Human Stain

ROCKY HORROR PICTURE SHOW
MIDNIGHT SAT NOV. 1ST

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

SCARFACE FILM FESTIVAL

THE STATION AGENT

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

MAGDALENE SISTERS
Nightly 7:15pm
Sat & Sun Matinees 1:00 pm
•14A• (Mature themes. Disturbing content)

THIRTEEN
Nightly 9:20pm
Sat & Sun Matinees 3:10 pm
•14A• (Mature themes)

fall into
EDMONTON YOGA STUDIO

Hatha Iyengar Ashtanga
tel 451.8131
12039 - 127 Street
edmontonyogastudio@shaw.ca

ARTS

You
were
never

livelier



Jeremy Baumung turns a brush with death into life-affirming *Dead Man Talking*

BY PAUL MATWYCHUK

The theatre season is barely underway, but I doubt anybody will come up with a more effective attention-getting gimmick than the one actor/playwright Jeremy Baumung uses to begin his new monologue *Dead Man Talking*. He opens the play by walking onstage, stripping off the surgical slippers he's wearing and introducing the audience to "Shrimpfork" and "Broken

Bottle," the nicknames he gave his feet after losing three and a half toes to a near-fatal bout with meningitis in February of 2002. The disease descended upon him with terrifying swiftness—within the space of a couple of days, he was reduced to a vomiting, shitting, shivering wreck barely able to crawl to the phone and dial 911. (We learn in the play that Baumung would likely have died had he

REVUE THEATRE

waited a couple more hours to call an ambulance, or had Baumung's doctors not been able to yank him out of his downward spiral with a new experimental drug. His classmate, Candice Beitel, was not so fortunate, and passed away while Baumung was

recovering in a different hospital.)

The centrepiece scene of Baumung's play is a harrowing recreation of the morning he almost died, and Baumung makes his struggle simply to drag his body from his bed to the toilet into an "action sequence" as gripping as any swordfight. But Baumung has shaped this play into something more than just a story about a guy who got sick and then got better; he talks about his childhood brushes with death (mostly funerals, for dead pets and dead grandparents), his relationship with his lovably overbearing mother and his more difficult dealings with his father, a violent alcoholic whose recovery from addiction provides *Dead Man Talking* with some of its more moving moments. It's a surprisingly religious play. Without getting mawkish or weepy about it, Baumung is saying that in good times or bad, it's not just our friends and family members around us who really help us get through life, but God as well.

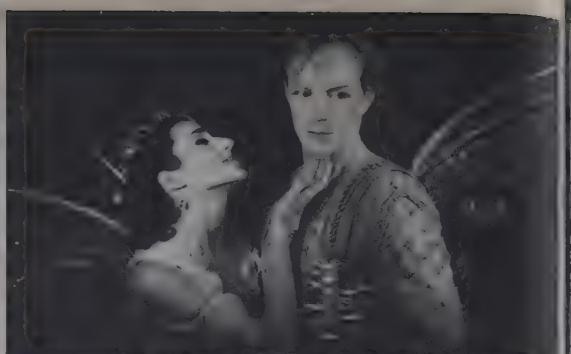
THE PLAY WAS DIRECTED by Sheldon Elter, whose own one-man show *Metis Mutt* shares a lot of similarities with *Dead Man Talking*—rapid-fire scene shifts and character changes, a surehanded balance of comedy and drama, a matter-of-fact, unsentimental approach to topics like alcoholism and domestic abuse. I have no idea if that's Elter's influence at work or if it's just a style of playwriting that a whole bunch of young writers are adopting these days, but what matters is the fact that Baumung has clearly put the stamp of his own personality on this material. He may not be as adept at switching from character to character as Elter is, but he more than gets by on the strength of his writing—he has a wonderful knack for capturing the essence of a personality and a scene in just a few lines of dialogue. (Anyone who's ever moved away from home will relate to Baumung's telephone conversations with his parents—from his mother's cheerfully greeting of "Hi, Jeremy! You sure are hard to get hold of!" to the way his father's first question for him always seems to be "So what'd you have for supper?")

Baumung deserves a lot of respect for the way he's taken the trouble to dramatize his story rather than simply tell it, to convey almost everything we need to know through strong, theatrical scenes without falling back on narration to link them together. That may sound like a simple concept, but in fact it's something that hardly any one-person shows even attempt, let alone accomplish as effortlessly as Baumung has done here. (He's also added an extra level of difficulty to his task by telling his story out of chronological order. But far from distracting or confusing us, Baumung somehow always finds an elegant way of letting us know exactly where we are in the timeline of his story.)

With this engaging, emotional show, Jeremy Baumung has definitely begun his professional theatrical career on the right foot. It may lack a couple of toes, but it's the right foot. ☺

DEAD MAN TALKING

Directed by Sheldon Elter • Written and performed by Jeremy Baumung • Azimuth Theatre (11315-106 Ave) • To Nov 9 • 454-0583



There's something about fairies

Alberta Ballet escapes once more into fairyland with *Midsummer Night's Dream*

BY KATHY OCHOA

"Daa! Da-da-da-da-dum!" If you're like most people, whenever you hear this classic wedding tune, tears of celebratory joy suddenly well up in your eyes. If you're a cynic like me, you have an uncanny urge to bolt as fast as you can through the nearest exit. But if you're a company member of Alberta Ballet, you'll want to march to Mendelssohn's famous wedding music from *A Midsummer Night's Dream* as it gets revived this weekend in all its glory, aided by the Edmonton Symphony Orchestra and a host of talented young dancers from local studio Dance Alberta.

Great reviews from the production's premiere presentation in 2001 have prompted the company to restage this "high-spirited romp," and as dancer Patrick Cannay (a soloist in both incarnations of the show) says, "This just lets the company really sink its teeth into the performance of it. We've done it once and got all the kinks out. This time around, it's about the finesse and great performance."

For the premiere, the ABC commissioned Christopher Wheeldon, the talented heir to the great George Balanchine's prestigious legacy as resident choreographer for the New York City Ballet, and most popularly known for his work on the Hollywood film *Center Stage* (a staple of every starstruck young dancer's video library). Wheeldon, perhaps following the lead of Mendelssohn's lively and accessible music, brings the Shakespearean classic to audiences in a fun and unpretentious way. "The audience just gets to sit back and enjoy," Cannay says. "They enjoy everything from the wonderful music, the beautiful sets and the fun costumes to the fresh choreography. The audience really gets to relive the story because they get it."

I take back what I said about running for the exits. With our staple artistic traditions struggling to survive in our harsh economic climate, I think I can see where those old Russians were coming from—and I think I'll accept Grand-Maitre's invitation to fairyland. When things were becoming a bit too much, go to the ballet, with sylphs, swans, fairies, lovers—and, more often than not, a happy ending. ☺

plot-simplifying edict, "There are no sisters-in-law in ballet." Wheeldon's version follows Balanchine's example and trades tiring plot intricacies for the playful themes and colourful characters. The story takes place on Midsummer Night, the one night of the year where, as folklore has it mortals and supernatural beings have the chance to mingle. Elves and fairies, lovers and magic come together in a pagan forestland, where dreamworlds and the imagination play tricks on the "real" and rational.

"The lunatic, the lover and the poet are of imagination all compact," says Theseus in Shakespeare's original play. And his observation aptly describes the escapist origins of ballet's romantic traditions back in 19th-century Russia, land of wars and raging winters, where sylphlike, airy-fairy girl-women, hiked upon pointe shoes to enhance their ethereal lightness, first bourned themselves and their audiences away from their cold, harsh realities.

PERHAPS THAT'S WHY new Alberta Ballet artistic director Jean Grand-Maitre, now in his second year with the ABC, chose a fairytale theme for this season's line-up. Grand-Maitre, who originates from arts-vibrant Montreal, likely craved a dose of fairytale land after spending his first year out here in the Wild West. "Grand-Maitre was utterly amazed," Cannay says, "at the lack of support and awareness [for the arts] and how western Canada is ostracized from federal funding and support." It's especially depressing to hear such a sentiment coming from an arts organization as meat-and-potatoes as a provincial ballet company.

I take back what I said about running for the exits. With our staple artistic traditions struggling to survive in our harsh economic climate, I think I can see where those old Russians were coming from—and I think I'll accept Grand-Maitre's invitation to fairyland. When things were becoming a bit too much, go to the ballet, with sylphs, swans, fairies, lovers—and, more often than not, a happy ending. ☺

A MIDSUMMER NIGHT'S DREAM

Choreographed by Christopher Wheeldon • Presented by the Alberta Ballet Company and Edmonton Symphony Orchestra • Jubilee Auditorium • Fri-Sat, Oct 31-Nov 1 (8pm) • 451-8000

Harcourt House Arts Centre & Visual Arts Alberta
off yer head II
unFramed 2
Saturday November 15th 2003, 8pm
Tickets \$10.00
Info: 426.4180 or 421.1731
sponsored by:
h
3rd floor, 10215 - 112 Street
Edmonton, Alberta T5K 1M7
www.harcourthouse.ab.ca
www.visualartsalberta.ab.ca
harcourt@visartsalberta.ab.ca

A man with a wandering eye

Photographer Mark Freeman has seen enough in his travels to fill two exhibitions

By AGNIESZKA MATEJKO

"I have been living in camps or hotels in a house in some small town, but never had my own permanent place, and that's such an important part of this world, of this

wanted to do: stay in one place long enough to exhibit the evocative digital images collected on his laptop computer. With hundreds of pictures having accumulated over the years, Freeman has far too much work to cram into just one show, so he's exhibiting two shows at the same time. His series about home and homelessness, *Dwell*, is now up in the Nina Haggerty Centre, while a series about life on the road and all the absurd and poignant signs that he encountered on the way, *Sign Series A*, is on display in the Sugarbowl Coffee and Juice Bar near the U of A.

PREVIEW

VISUAL ARTS

"Society is not friendly to the nomad," Freeman says. "When somebody asks me, 'Where do you live?' I say, 'I live right here. I live in this hotel room, on this barge. This is my home for the moment.'" Leading life without a permanent address led Freeman to think deeply about what it means to have a home—and what it means to survive without one. In *Dwell*, Freeman offers an eerie commentary on this comfortable place we call home, with its images of Vancouver street people right alongside photos of suburban mega-homes.

sprouting up around the city's edges. Strangely, his photographs of the crumpled sleeping bags of street people convey a warm glow of comfort, while his shots of suburban houses under construction make these dream homes seem more like nightmares—lifeless, bare and uninviting. Yet Freeman does not idealize the nomadic life; in fact, he's seen so much homelessness he fears none of us are too far away from it. "It is my fear to see myself living on the streets," he says. "It would mean that I have lost everything. When you are on the streets living that nomadic lifestyle it's not only that you don't have a home; you don't have any of the things that come along with that, like a permanent relationship, friends and family."

IN SIGN SERIES A, road signs that to most of us are purely informative markers become Freeman's poetry. "The signs gain personality," he explains. "They are trying to say something to you, but you have to read between the lines." For instance, "To Grief Point" portrays an ordinary urban scene: an elderly couple walking off into the distance. But if you look closely you see that Freeman has captured a lyrical coincidence; in the foreground a crosswalk sign echoes the couple's silhouette, while further on

To Great Points by Mass Transit



art training came from a smattering of photojournalism courses he once took as a journalism student. "Telling a story is still a big part of my work," he says. But what about Freeman's own life story? "Are you ever going to have a home?" I ask. "I'm in the quest of that right now," he replies hesitantly. "A part of me craves that, but there's

DWELL

By Mark Freeman • Nina Haggerty
Centre for the Arts • Oct 30-Nov 14

JAGN 2000/5 A

By Mark Freeman • Sugarbowl Coffee and Juice Bar (University) • To Nov 7

**October 31 & November 1
at 8 pm**

John L. Haar Theatre
10045 156 St. Edmonton

Tickets at TIX on the Square
780-420-1757
www.tixonthesquare.ca



Youth at Risk

Paul-André Fortier takes a gamble on young talent in his latest dance piece

By PENNY CHOLMONDELEY

unpredictable energy in *Risk*, his second piece targeting adolescents. Through a series of short dances, the contemporary piece tells the story of a passionate and youthful love affair. Audiences should expect a sensuous experience that oscillates between

preVUE DANCE

confrontation and tenderness, Fortier promises, a duality he believes high school students can particularly relate to. "Teenagers experience a huge desire for touch," he explains. "They are learning about life and it is a time when they risk going towards the other—when they risk touch."

Extensive auditions at dance schools across Canada yielded a crop

of diverse and talented young graduates. For the six emerging dancers Fortier chose to tour the show, the risks are unfamiliar but exhilarating. What they have in common is the experience of their first professional contract; not only must they prove themselves as artists, but also acclimate themselves to the grueling schedule of a professional dancer. "It is a demanding piece, technically and physically," Fortier says, "and they are away from their family and their circuit of friends.... The entire project is a risk for them."

Fortier has surrounded his charges with a pool of intimidatingly high-calibre collaborators (including composer Alain Thibault), but at the same time, he didn't want to overwhelm his dancers or his audience with an overly complex or incomprehensible work. "It's important for teens coming to the show to feel that creativity is accessible," he says. For instance, simple lighting techniques such as placing bottles of water in front of lights or using CDs to create a stroboscope effect can be easily and cheaply mimicked by budding artistic directors.

The average age of his dancers is 22, and Fortier says this youthful aura makes the piece popular with teenage audiences (who will have the opportunity to take part in an interactive



discussion with the dancers following the performance). Fortier hopes students will see themselves in the performers and be inspired to create their own work. "I think identification will be easy for them," he says. "The dancers are young—they all still have a foot in their youth."

FORTIER HAS MADE his share of blind leaps into the unknown. In 1972, he left a career in education and theatre to pursue dance. So far, the risky move has paid off—he's won the Chalmers Award for choreography and his company, Fortier Danse-Création, has a well-respected body of provocative solo work behind it. In 1998, he successfully created a *Jeux de Fous*, a group creation which utilized the fresh talents of three new dance graduates.

Still, even for an established choreographer like Fortier, working with inexperienced dancers has risks.

"When you choose dancers straight from an audition and you don't know them, that's one of the greatest risks right there," he says. "I try to balance my group. I do it through my experience, but you never know until you get into the studio.... I had to create a new way of working, and establish very clear, very high standards. I am very demanding, but I did involve my dancers in the creation of the piece and allowed them to create a lot of their own vocabulary."

But Fortier doesn't see this transfer of artistic control as naïve idealism on Fortier's part. To him, it's merely an expression of faith in the creative potential of what he calls the "madness of youth." ☀

RISK

.Choreographed by Paul-André Fortier • Presented by Brian Webb Dance Company • John L' Haar Theatre • Fri-Sat, Oct 31-Nov 1 • 420-1757

theatre notes

BY PAUL MATWYCHUK

All systems Fo

We Won't Pay! We Won't Pay! • Timms Centre for the Arts (U of A) • Oct 30-Nov 8 • preVUE Dario Fo's political farce *We Won't Pay! We Won't Pay!* begins with its heroine, an Italian housewife named Antonia, describing the riot she's just witnessed at a neighbourhood supermarket. Outraged at having to pay even more money for groceries than they did the day before, the female shoppers began browbeating the manager, ransacking the shelves and then hightailing it away from the police, all the while chanting the phrase that gives the play its title. "We shopped and we shopped and we shopped," Antonia exults. "You don't know how good it feels to shop without spending money!" Fo wrote the play in 1974 as a response to an economic crisis that really was inflating prices far out of reach of the average Italian family, but actor Jason Carnew thinks Fo's politics still make sense. "Hey," he quips. "Haven't you ever had to buy a CD?"

The computer owners trading music files over the Internet probably wish the RIAA accepted their excuses as easily as Giovanni, the amazingly gullible hus-

band Carnew plays in *We Won't Pay*, believes Antonia, who stows the groceries she's stolen under the dress of her friend Margherita and manages to convince Giovanni that the only reason her stomach bulging is because her pregnancy is suddenly showing. Obviously, not a terribly bright man. "Well, he thinks she's smart," Carnew says. "He just doesn't think things out very quickly, or very linearly. He never quite manages to connect two ideas to make a third idea."

Anne-Marie Felicitas, who waddles through the play as the falsely pregnant Margherita, compares the heightened, cartoonish style of the play to Tom Wood's adaptation of Carlo Goldoni's *Servant of Two Masters* last fall at the Citadel. "Each character's worldview is so small," she says. "All they see is what's happening right in front of them.... It's an exhausting play to rehearse; it's really physical and there are also all these props and other technical details that have to be in place for it to work."

Besides the various foodstuffs that keep falling out of Felicitas's costume, the actors must also juggle two enormous sacks of coffee, some welding equipment and an empty coffin, all the while keeping Fo's ridiculous, criss-crossing plotline straight in their heads. "Surprisingly," Carnew says, "I've never had a play where it was so easy to memorize my lines—the dialogue is just so responsive to the situation. At the same time, I've never been in a play where it's so scary to miss a line."

Munsch-drunk love

We Won't Pay! was directed by Kim McCaw, who's involved with another

play—a much less politically radical one—opening this week: he's adapted a bunch of Robert Munsch tales into *Love You Forever and Other Stories*, which kicked off the Citadel's KidsPlay series last Tuesday and runs in the Rice Theatre until November 16.

As directed by Vern Thiessen, the show is a tremendous amount of fun. It's spontaneous, irreverent, often hilarious and enthusiastically performed by the genuinely likable cast of Annie Dugan, Chris Bullough, Adrienne Merrell and Jared Matsunaga-Turnbull, all of whom establish an instant rapport with their young audiences. Matsunaga-Turnbull is especially funny playing the title roles in "Mortimer" (as a little boy who doesn't just refuse to be quiet when his mother tucks him into bed but stages increasingly elaborate musical numbers once the door is shut) and "David's Father" (a slow-moving giant who, when his son invites his new friend over for dinner, politely asks her if she'd like to try one of the 16 chocolate-covered bricks he's eating for dessert). And when the cast acts out "Love You Forever"—a story that's such a part of the cultural landscape it even got recited on last week's episode of *Friends*—I defy any parent in the audience not to develop a lump in their throat.

Horrors!

Finally, I misspoke last week when I mentioned the Halloween edition of *TheatreSports*. It actually takes place this Friday, October 31, at 11 p.m. at the Varscona Theatre—a date which, if I'd thought about it for two seconds, I'd have realized makes a lot more sense. ☀

ARTS WEEKLY

Send your free listings to 426-2889 or e-mail them to listings@vuse.ab.ca. Deadline is Friday at 3pm.

DANCE

A MIDSUMMER NIGHT'S DREAM Jubilee Auditorium, 1-555-87 Ave (451-8000) • Alberta Ballet present this production of Shakespeare's comedy with choreography by Christopher Wheeldon. Music by Felix Mendelssohn Oct. 31 and Nov. 1 (8pm) • \$18.10-\$58.10 • Tickets available at TicketMaster.

JSK John L. Haar Theatre, 10945-156 St (420-1757) • Founder Daniel Slobodkin. Remaining choreography by Pauline Forster • Presented by the Brian Webb Dance Company • Oct. 31, Nov. 1 (8pm) • \$25 (adult)/\$15 (student/senior) • Tickets available at TIX on the Square

GALLERIES/MUSEUMS

GENES BUGERA GALLERY 12130 Jasper Ave (482-1541) • New works by Vancouver artist Ken Wallace; Nov. 7 • **ABOUT COLOUR:** Featuring new artworks by Wayne Boucher, Caroline James and Deborah Parsons.

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

ENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (61-347) • **MUD AND WATER:** Watercolours by Doris Pariseau, Karen Blanchet and Louise Piquette. Pottery and sculptures by Louise Piquette; opening reception: Nov. 7 (8-10pm); artists in attendance

CHRISTI BERGSTROM'S RED GALLERY 9621-82 Ave (419-8210) • Open Mon-Fri 11am-5pm; • **ON BEING DIABATIC (BUT NOT NECESSARILY PEDANTIC):** Paintings by Christi Bergstrom; until January 1. **A VIEW TO UNDERSTANDING:** Portraits by Christi Bergstrom; until December

DESTINA GALLERY 10272-124 St (488-8720) • Wed-Tue, Sat 11am-5pm; Mon-Tue by appointment • Paintings by Eleanor Lowden Pidgeon and Connie Erens • Until Nov. 22

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Paintings by Sylvain Voyer • Until Oct. 31 • Paintings by Vivian Thierfelder; Nov. 1-5

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (462-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • Works by Jeff Cummins • Until Nov. 7

EXTREME CENTRE GALLERY 2nd fl University Extension Centre, 830-112 St (492-3034) • Open Mon-Fri 8:30am-8pm; Fri 9:30am-4:30pm; Sat 9am-noon • **VOICE:** Monoprints by P.J. (Pamelia) Copeland • Until Nov. 19

FINE ARTS BUILDING GALLERY Room 1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • **46D INDEX** Selected artworks by staff of the department of art and design • Until Nov. 8

FOOT DOOR 10308-81 Ave (432-7535) • Open Mon-Fri 10am-6pm; Thu-Fri 10am-9pm; Sat 10am-6pm; Sun 12-5pm • Eskimo soapstone carvings (human, sedna) by Ishulutak, West Coast Indian and Eskimo silver and gold jewellery by P. Whonnock • Until Nov. 30

FRINGE GALLERY Bmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **EVEN-TIDE:** Mixed media installation by John R. Maywood; until Oct. 31 • **ANDEAN JOURNEY, SECOND PHASE:** Photographs by Nixon Marathangam; through November

GIORDANO GALLERY See What's Happening Downtown

GREAT WEST SADDLEBYE BUILDING See What's Happening Downtown

HANCOCK GALLERY 1001-51-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **FROM THE FREEWAY TO THE FARWAY:** Installation by Toronto artist Eric Gonesas; until Nov. 1 • **FRONT ROOM:** **STATION:** Installation by artist in residence Craig LeBlanc; until Nov. 1

JEFF ALLEN ART GALLERY Stratcona Room, 10831 University Ave (433-5807) • Open: Mon-Fri 9am-4pm • Paintings and sketches by Terrie Shaw • Until Nov. 6

JONHON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm; Sat 9:30am-4pm • Artworks by members of the Edmonton Art Club; Nov. 1-15; opening reception: Sat, Nov. 1 (11pm)

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by George Weber, Loren Chabot, Myles MacDonald and Tom O'Neil; Until Oct. 31

LATTITUDE 53 See What's Happening Downtown

MCMULLEN GALLERY U of A Hospital, East Entrance, 8440-112 St (407-7152) • Open: Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **TAKING TIME:** Visual reflections on their sabbaticals by Harold Pearce, Lyndal Osborne, Rhea Jansen, Sharon McFall • Until Nov. 2 • **THE BED SHOW:** Sculptures by Ken MacKinnon and Susan Owen-Kagan; Nov. 8-18; opening reception: Thu, Nov. 13 (7-9pm)

MCPAC MULTICULTURAL PUBLIC ART GALLERY 341-51 St, Stony Plain (632-2777) • Open 10am-4pm • **MOTHER EARTH, FATHER SKY:** Sculptures by Pat Strakowski, fabric art by Dorothy Clarge • Until Dec. 1

MOUNTAIN FOODS CAFE-JASPER (780-852-4050) KUNST AUSSTELLUNG: Woodcuts by Manitoba artist Richard Yates. Artworks from the show *Himalayan Visions and Tibetan Voices* by Brian Harris • Until Oct. 31

MURONGO AFRICAN ART GALLERY 12505-102 Ave (433-5504) • **HALLOWEEN FAIR:** Show: New works from the African Wildlife Heritage Collection (South Africa), Zimbabwean Shona stone sculptures, fundraisers for the Harare Street Kid Association • Oct. 31 (6-11pm); must be the Okoto Drummers • \$20 (per couple)

MUTTART CONSERVATORY 9626-96A St (496-8787) • Open Mon-Fri 9am-5:30pm; Sat-Sun 11am-5:30pm • **SCENES AND SUCH:** Artworks by the members of the Twin Brooks Art Club, in the Centre Court; until Nov. 19 • **FALL IN THE FOOTHILLS:** Autumn in the Rockies, in the Fall Pyramids; until Nov. 21

PRINCE OF WALES ARMOURIES See What's Happening Downtown

PROFILES PUBLIC ART GALLERY 19 Perron Street, St Albert (460-4310) • Open Tue-Sat 10am-5pm; Thu 10am-8pm • **METAMORPHOSIS: DOLLS' JOURNEYS:** A collaborative multimedia project between 10 artists • Until Nov 22 • Opening reception: Thu, Nov. 6 (609pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open weekdays 9am-5pm; weekends 9am-9pm • **FORGED IN FIRE: 19TH CENTURY FIREARMS IN CANADA:** Artifacts from the Royal Canadian Mint's scale sculptures by the artists of the North Edmonton Sculpture Workshop; until Apr. 30, 2004 • **THE ROOKIE PHOTOGRAPHIC:** exhibition showcasing images of Wayne Gretzky; until Jan. 14, 2004 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more • Permanent exhibit • **THE INTRABALIURAL HISTORY GALLERY:** • **BUGWOOD.COM:** An interactive website featuring over 10,000 images of plant diseases, insects, birds Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY:** Permanent exhibit • **A TO Z AT THE MUSEUM** Every Sat (9am-11am); family-fun drop-in program

RHOWLES AND COMPANY See What's Happening Downtown

ST. ALBERT'S ART WALK Art Beat Gallery, 7th fl in the St. Albert's Art Walk • Modern Art • Galerie Profil, Public Gallery, TaillGunner Militaria • Anne Street; **FIELD OF FRIENDS:** Artworks by Joan Healey • **Gallery 7 in the Bookstore** on Perron, 7 Perron Street; **THE RAW AND REFINED:** Artworks by Susanne Loutas, Pat Wagenvoort • **Modern Eyes Gallery,** 24 Anne Street; **WORKS FROM THE HEART:** Paintings by Loraine Oberholzer; featuring a new book by the author • **Pearl's Public Gallery,** 19 Anne Street; **METAMORPHOSIS: DOLLS' JOURNEYS:** • **TailGunner:** Militaria, 318 Perron Street, Arrowsmith gallery artists • In front of 17 Perron St. St. Albert Painters' Guild

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue Sat 10am-5pm • **INFINITE HORIZONS:** New paintings by Jim Visser • **Linton Nov. 4:** • **Featuring abstract paintings by Douglas Haynes and steel sculpture by Peter Hide; Nov. 6-9pm:** • **Art Beat Gallery:** 26 St, Anne Street; **WORKS FROM THE HEART:** Paintings by Loraine Oberholzer; featuring a new book by the author • **Pearl's Public Gallery,** 19 Anne Street; **METAMORPHOSIS: DOLLS' JOURNEYS:** • **TailGunner:** Militaria, 318 Perron Street, Arrowsmith gallery artists • In front of 17 Perron St. St. Albert Painters' Guild

SECHERS STUDIO GALLERY See What's Happening Downtown

SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noboru Kubo and Jacqueline Stenberg

SOSA GALLERY 10154-103 St, Basement (707-8305) • Artists Under the Stars II • Oct. 31,

SPECTRUM ART GALLERY AND STUDIO 11745 Jasper Ave (482-6677) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and Dave Phillips

THE STUDIO GALLERY 143 Grandin Park Plaza St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **EXPANDED INTERPRETATIONS:** • Until Oct. 31

UNIVERSITY OF ALBERTA Human Ecology Building, 116 St, 89 Ave (492-2528) • Open Mon-Fri 8am-9pm; Sat 8am-4pm; Sun noon-4pm • **1950s RETROSPECTIVE:** Selected items from the U of A clothing and textiles collection • Until Oct. 30

VAAA GALLERY 3rd fl, Harcourt House, 10215-112 St (421-1721) • **TEXTURES:** Photography by Anne-Marie Resta and figurative clay sculptures by Kristene Callan; until Nov. 1 • Annual art auction/fundraiser featuring artworks donated by Alberta artists; Nov. 6-15

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Steel sculpture by Isha Burns and rural landscape paintings by Linda Lindeman • Until Nov. 6

WEST END GALLERY 12308 Jasper Ave (488-4892) • Landscape paintings by Paul Chester; until Nov. 6 • Still life and figurative paintings by Joanne Gauthier, Nov. 8-21

WORKS GALLERY See What's Happening Downtown

LITERARY

ARDEN THEATRE (459-1542/451-8000) • Robert Munsch • Nov. 2 (1pm and 3:30pm) • Sold out

AUDREY'S BOOKS See What's Happening Downtown

BACKROOM VODKA BAR 10324-82 Ave, upstairs, www.ravinggoats.com • **The Heartbreak Hotel:** Open poetry stage and improv music by the Raving Poets Band • Every Tue (adult) until Nov. 25 (8pm)

FESTIVAL PLACE 100 Festival Way, Sherwood Park (449-3378) • Robert Munsch • Fri, Oct. 31 (7pm) • \$16 (adult)/\$10 (child)

GREENWOOD'S BOOKSHOPPE 7925-104 St (439-2005) • Author event featuring Robert Munsch; Thu, Oct. 30 (6:30pm) • Author event featuring Eric Walters; Sat, Nov. 1 (1pm)

HORIZON STAGE 1001 Calahoo Rd, Spruce Grove (962-8995-451-8000) • Robert Munsch • Sat, Nov. 1 (1pm and 1pm) • \$20 (adult)/\$15 (student/senior/child) • Tickets available at Horizon Stage box office, TicketMaster

Laurie Greenwood's Volume II 12505-102 Ave (488-2665) • Launch of Fred Stenson's new novel, *Lightning* • Thu, Nov. 6 (7:30pm)

NAKED CYBER CAFÉ See What's Happening Downtown

PROVINCIAL MUSEUM THEATRE (488-2665)

• Reading by Yann Martel from his book *Life of Pi* • Sun, Nov. 2 (7:30pm) • \$5 • Tickets available at Laure Greenwood's Volume II

UNIVERSITY OF ALBERTA Education North • Susan Haley reading from *The Murder of Medicine Bear*; Fri, Oct. 31 (2pm)

LIVE COMEDY

ARDEN THEATRE St. Albert (420-1757) • Amazing Padman (hypnotist) • Nov. 7 (7:30pm) • \$25 each or \$20 for groups of five or more • Tickets available at TIX on the Square or Ticketmaster

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Dean Austin, Oct. 30-Nov. 1 • Chris Molneus, Nov. 6-8

FARGO'S 10307-82 Ave (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun

THEATRE

MADEUP See What's Happening Downtown

A BAD DAY'S KNIGHT "B" Scene Studios, 8212-104 St (420-2757) • Presented by Sound and Fury Theatre • Scott Sharpen writes and directs this fast-paced comedy that combines the plays and poetry of William Shakespeare with the songs and anarchic spirit of the Beatles • Nov. 6-16; Tue-Sat (8pm); Pay-What-You-Can • Sun Matinee (2pm); Two-For-One-Tue • Tickets available by phone at TIX on the Square

CHIMPROMI The New Varscona Theatre, 10329-83 Ave • **FRONTIER:** Presented by Leave it to Jane Theatre • Nov. 7-16 (8pm); Sun matines (2pm) • \$18 (adult); \$15 (student/senior/Equity) • Tickets available at TIX on the Square

LOVE YOU FOREVER AND OTHER STORIES See What's Happening Downtown

MY BIG FAT "EEK!" WEDDING: Celebration Dinner Theatre, 13103 Fort Rd (448-9339) • Friction between in-laws, a missing priest and many other headaches threaten to turn a young couple's wedding ceremony into a fiasco in this farcical takeoff of *My Big Fat Greek Wedding* • Until Nov. 1 (Wed-Thu); Sat 6:15pm, Sun 5:15pm • \$29.95 (Wed-Thu); \$39.95 (Fri-Sat); \$20 (children 12 and under)/free (children under 2)

NIGHTINGALES Horizon Stage, 1001 Calahoo Rd, Spruce Grove (962-8995-451-8000) • **THE WEDDING:** Presented by Teatro la Quindicina • Julien Arnold, Leona Brausen, Cathy Denkach, Jeff Haslam, Shen Somerville and Davina Stewart star in this revival of winter/director Stewart Lemire's 2000 fringe farce about a children's author who gets roped into an increasingly complicated literary hoax by a charming playboy • Nov. 6-22, Tue-Sat 8pm; Sat matinees 2pm • \$18 (adult); \$15 (student/senior/Equity); Pay-What-You-

Graphical one-man show about his nearly-fatal battle with meningitis, the same disease that claimed the life of one of his classmates in the Grant MacEwan arts program • Until Nov. 9 • \$15 (adult)/\$12 (student/senior) • Tickets available at the door, by phone at 962-8995, Horizon Stage box office, TicketMaster

THE ODD COUPLE Mayfield Dinner Theatre, 11516-103 St (460-7449) • The local comedy troupe presents an evening of their best material • Nov. 1 (8pm) • \$5 (door)

GILLIAN'S ISLAND Jubilations Dinner Theatre, WFM (484-2424) • A 10th-anniversary revival of this parody of the 60's TV series *Gilligan's Island*, about a crew of hapless sailors and their mismatched passengers who washed ashore on a deserted tropical island during a violent storm • Nov. 13-Jan. 25 • Tickets available by phone at 962-8995

INDIANA BONES The Return of the Revenant of Hellmut Schmidleitner's **INDIANA BONES:** The Return of the Revenant of Hellmut Schmidleitner's **INDIANA BONES:** Indiana Bones must save the day yet again when his archivist Hellmut Schmidleitner reappears on the scene, once again bent on world destruction in this musical spoof of the *Raiders of the Lost Ark* series; of adventure films • Nov. 7-Jan. 31

THE INNOCENTS La Cite Francaise, 8212-104 St (420-2757) • Presented by Leave it to Jane Theatre • Nov. 7-16 (8pm); Sun matines (2pm) • \$18 (adult); \$15 (student/senior/Equity) • Tickets available at TIX on the Square

LOVE YOU FOREVER AND OTHER STORIES See What's Happening Downtown

MY BIG FAT "EEK!" WEDDING: Celebration Dinner Theatre, 13103 Fort Rd (448-9339) • Friction between in-laws, a missing priest and many other headaches threaten to turn a young couple's wedding ceremony into a fiasco in this farcical takeoff of *My Big Fat Greek Wedding* • Until Nov. 1 (Wed-Thu); Sat 6:15pm, Sun 5:15pm • \$29.95 (Wed-Thu); \$39.95 (Fri-Sat); \$20 (children 12 and under)/free (children under 2)

NIGHTINGALES Horizon Stage, 1001 Calahoo Rd, Spruce Grove (962-8995-451-8000) • **THE WEDDING:** Presented by Teatro la Quindicina • Julien Arnold, Leona Brausen, Cathy Denkach, Jeff Haslam, Shen Somerville and Davina Stewart star in this revival of winter/director Stewart Lemire's 2000 fringe farce about a children's author who gets roped into an increasingly complicated literary hoax by a charming playboy • Nov. 6-22, Tue-Sat 8pm; Sat matinees 2pm • \$18 (adult); \$15 (student/senior/Equity); Pay-What-You-

SKIRTS ON FIRE The Varscona Theatre (420-1757-433-3799) • **March less #2:** • Presented by Teatro la Quindicina • Julien Arnold, Leona Brausen, Cathy Denkach, Jeff Haslam, Shen Somerville and Davina Stewart star in this revival of winter/director Stewart Lemire's 2000 fringe farce about a children's author who gets roped into an increasingly complicated literary hoax by a charming playboy • Nov. 6-22, Tue-Sat 8pm; Sat matinees 2pm • \$18 (adult); \$15 (student/senior/Equity); Pay-What-You-

ROCKIN' VEGAS Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • A high-energy musical revue celebrating the music of Frank Sinatra, Elvis Presley, Liberace, Neil Diamond, Wayne Newton and other performers associated with Las Vegas • Nov. 7-22, Tue-Sat 8pm; Sun 2pm • \$18 (adult); \$15 (student/senior/Equity); Pay-What-You-

SEE PAGE 61

Productive Travel

Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks. It's a relaxing environment perfect for getting the job done. Make productivity your driving force and travel Red Arrow.

Comfort. Convenience. Red Arrow offers Business Class Service — more legroom, laptop plug-ins, fold-down tables, downtown-to-downtown pickup and dropoff, private seats, plus complimentary snacks and drinks.



free will astrology

BY ROB BREZSNY



Mar 21 - Apr 19

You have two biological parents, four grandparents and eight great-grandparents. You wouldn't be you if it weren't for those 14 people. The legacy they bequeathed you played a major role in determining your talents and flaws, your predilections and aversions. And this is a perfect astrological moment to get to know them better. In fact, deepening your connection to your family's history will provide crucial clues as you seek to reinvigorate your tired old perspectives on long-running dilemmas. Are you brave enough to mutate your understanding of where you came from and where, therefore, you belong? Halloween costume suggestion: the ancestor who fascinates you the most.



Apr 20 - May 20

I was writing this horoscope for *Gun Lovers' Casino Porn Today* magazine, I might advise my Taurus readers to keep their vices firmly in check, as this is a time when antisocial tendencies are likely to cause even more havoc than usual. However, since you are reading my words in a respectable publication like *Vue Weekly* and are undoubtedly a refined and ethical person, I feel comfortable advising you to tap into the instinctual part of your nature that

is usually off-limits. Halloween costume suggestion: the animal whose spirit would awaken your dormant wildness.



GEMINI

May 21 - June 20

"You may have been born to be a worrywart," says Edward Hallowell in his book *Worry: Controlling It and Using It Wisely*. "Some people have a nervous system that is like an alarm system that goes off too easily." In my experience, only about eight per cent of the Gemini tribe fit this description in normal times. But between late October and mid-November every year, the number zooms. Many of you suddenly act as if you're hard-wired to generate anxiety. You seem to enjoy scaring yourself silly. Why? What's going on? It's true that this is a favourable time to confront your doubts and fears. But the point is to conquer them, not let them consume and demoralize you. My advice, then, is to unleash your inner warrior immediately. Halloween costume suggestions: a mermaid carrying a torch or Neptune, god of the sea, holding a thunderbolt.



CANCER

June 21 - July 22

New species of delight are headed your way, lucky one. Outbursts of exotic bliss await you. There's only one obstacle that could interfere with your enjoyment: your attachment to old, familiar ways of stirring up the good times. Be willing to put them aside, at least temporarily, so that you can be fully available for sources of future happiness. Keep William Blake's poem in mind: "He who bends to himself a joy/ Does the winged life destroy/But he who kisses the joy as it flies/Lives in eternity's sunrise." Halloween costume suggestion: your favourite superhero or crusader for justice.



LEO

July 23 - Aug 22

In my meditations on your immediate

future, I have sometimes seen poignant images: a wet firecracker, for instance, and a flickering flame on a thin candle propped up in a paper boat floating down a creek. But there have been other times when the image that came to mind as I meditated on you was a lover crying cathartic tears while in the midst of a powerful orgasm. Which of these two perspectives is likely to predominate this week? It may depend on your ability to create a potent blend of the magic of fire and the magic of water. Halloween costume suggestions: a mermaid carrying a torch or Neptune, god of the sea, holding a thunderbolt.



VIRGO

Aug 23 - Sept 22

The current state of your fate could drive you half-crazy if you're not patient. The gods seem to be teasing you with tantalizing promises that they later rescind. You've practically been forced to master the art of living on the edge and in between. I'm reminded of a passage from a poem by Octavio Paz: "All is visible and elusive/all is near and can't be touched." My advice, Virgo: visualize your predicament as an intriguing enigma, not a maddening ambiguity. See if you can approximate the condition the poet William Wordsworth described: "fleeting moods of shadowy exultation." Halloween costume suggestions: a puzzle, a majestic cloud, a second mask worn over the first mask.



LIBRA

Sept 23 - Oct 22

"Dear Rob: I've spent my life trying to adjust to the fact that I never finished being born. Literally. It's as if I didn't actually agree to leave the womb, never surrendered to being cast out of heaven and exiled into this heavy, difficult place called Earth. As a result, I feel I'm not completely here; I'm always holding back a little. But I'm tired of this tentativeness. I want

to arrive fully and embrace my destiny. Can you help? —Unborn Libra." Dear Unborn: Interesting you should bring this up. It's a favourable time for you Libras to come all the way down to earth. I suggest that you do a meditation in which you visualize yourself being born while filled a sense of glee, triumph and freedom. Halloween costume suggestion: a very happy baby.



SCORPIO

Oct 23 - Nov 21

If you enjoy tormenting yourself with fantasies of bad things that might happen in the future, surf over to the "Dante's Inferno Test" website (www.4degeez.com/misc/dante-inferno-test.mv). There you can get a prediction about what level of hell you'll be exiled to after you die. If, on the other hand, you're finally ready to shed your perverse attraction to doom and gloom—and my astrological analysis says you are—then zealously avoid entertaining yourself with fear and anxiety. Instead, use all your ingenuity to track down fascinating encounters with boom and zoom. Halloween costume suggestions: a pirate wearing smiley face buttons or a gangsta rapper with a fuzzy Sesame Street puppet.



SAGITTARIUS

Nov 22 - Dec 21

You're a giant surrounded by ants. Unfortunately, the ants are better organized than you. What are you going to do about it? It's not too late to launch a crash program to match them in their disciplined strength. If you do it now, you can accomplish this seemingly improbable feat without diluting the creative power of your messy fertility. Here's one suggestion that might help: design a Halloween costume that expresses both extremes. You could be a soldier wearing a jester's hat, for instance, or an ant riding a unicycle.



CAPRICORN

Dec 22 - Jan 18

"Confront the difficult while it is still easy," suggests the ancient Chinese book *Tao Te Ching*. "Accomplish the great task by a series of small acts." This is perfect advice for you to act on in the coming weeks, Capricorn. To it I will add three variations on the theme: (1) fix things before they're broken; (2) arrange to have a showdown on your home turf as soon as possible so you don't have to submit to a confrontation in a time and place your adversary chooses; (3) go looking for good trouble before it degenerates into bad trouble. Halloween costume suggestions: scout, tracker, pathfinder, fortuneteller.



AQUARIUS

Jan 19 - Feb 18

Here are your affirmations for the weekly Aquarius. Say them aloud at least 20 times every day. "I want to have a vision of the recognition I will some day be worthy of"; "I want to ignore everyone else's definition of 'professionalism' and create my own"; "my reputation to be a close reflection of who I really am. I want to feel what it's like to have supreme faith in my decisions"; "Halloween costume suggestions: the leader you most admire, a famous wise person, an unpretentious king or queen."



PISCES

Feb 19 - Mar 20

It seems that the long-sought treasure is different from what it was when you first launched your quest to make it yours. Either that, or it has stayed the same and you have changed. Whatever the case may be, the fact is that you need to adjust your relationship with it. Its meaning and value have shifted, and the strategy you've employed in your pursuit of it won't work much longer. Halloween costume suggestions: a knight of the Round Table, an alchemist in search of the philosopher's stone, a religious seeker headed for the promised land. ☺



DOWNTOWN BUSINESS ASSOCIATION
www.edmontondowntown.com

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (428-6223) • Open Tues-Wed and Fri 10am-5pm; Thu 10am-8pm; Sat 11am-5pm; Sun 1-5pm • **ART STORYBOARD** until Feb 8 • **PUBLIC RELATIONS** Carole Condé and Karl Beveridge, Trans-figurative Images: Global Visions Video Lounge; until Nov. 29 • **DISCOVERY GALLERY** Glassworks by Tedd Salmonoff and Daniel Petersen; until Nov. 1 • **HOLIDAY CELEBRATION OF CRAFT**; Nov. 5-Dec. 24

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (428-6223) • Open Tues-Wed and Fri 10am-5pm; Thu 10am-8pm; Sat 11am-5pm; Sun 1-5pm • **ART STORYBOARD** until Feb 8 • **PUBLIC RELATIONS** Carole Condé and Karl Beveridge, Trans-figurative Images: Global Visions Video Lounge; until Nov. 29 • **THE OTHER LANDSCAPE**, until Feb 15 • **ART FOR LUNCH**: EAG Theater; last Thu of each month featuring Art 21 - ART IN THE TWENTY-FIRST CENTURY (4-part PBS video series); Spirituality Thu, Oct. 30 • **GLOBAL VISIONS AT THE EAG** EAG Theater; Nov. 1-20 • **2003 EXHIBITION** by Alka Taniguchi, Alex Cameron, Ruby J. Mah and others • Until Nov. 19

EDMONTON'S GALLERY: BECOME Curated by Don Moar • \$12/\$10 (student/family); \$5 (children 6-12) free (members/children 3 and under)

GIORDANI GALLERY 10080 Jasper Ave (429-5066) • Open Wed and Sat 12-4pm; anytime by appointment • **FALL SHOW 2003** Arts by Alka Taniguchi, Alex Cameron, Ruby J. Mah and others • Until Nov. 19

GREAT WEST SADDLERY BUILDING 10137-106 St, 2 (428-6223) • Open Tues-Sat 11am-5pm; Sun 12-3pm • **EGAS 11TH ANNUAL EXHIBITION** Artworks by the Edmonton Contemporary Artists Society • Nov. 7-26 • Opening reception: Fri, Nov. 7 (6-8pm) • \$2

VOICE FOR ANIMALS St. Joseph High School, 1080-101 St (490-9903) • Open Tues-Fri 8am-4pm; Sat noon-5pm • **PROJECT ROOM**: BLU-97 ROMBLETS Mixed media installation by Elmar Whidden • **MUSIC SPACE: DOLMES** Sculptural/installation work by Gillian Collier • Until Nov. 8

PRINCE OF WALES ARMOURIES 1040-108 Ave (425-9280) • Edmonton Weavers' Guild • \$2 (or \$1 plus Food Bank donation)

ROWLES & COMPANY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm; Sat noon-5pm • Oil, acrylic and watercolor paintings and sculptures by a variety of

Canadian artists • Until November • **ALTERNATIVE EXHIBITION SPACES** • **HOTEL McDONALD**: Acrylic paintings by Steve Mills • **OXFORD TOWER LOBBY**: Oil paintings by Audrey Plannmiller • **SCOTIA PLACE**

LOBBY: Acrylic paintings by Elaine Tweedy • **THE BELL TOWER**: Paintings by Sheila Luck, Elaine Tweedy and Francis Atty-Ancourt. Glass art by Daniel Vargas, Mark Gibeau and Marcia De Vique • Until Nov. 29

SHAP GALLERY 10137-104 St (423-1492) • Open Tues-Sat (12-5pm) • **MAIN SPACE: DOMESTICITY** Printmaking artworks by Marion Eggermont, Wendy Tolakay, Lori Doody, Amy Schimberbach and Ryan McCourt • Until Nov. 15

WORKS GALLERY Commerce Place, 10150 (as per Av 42c-1122) • Open: Mon-Fri 11:30am-5:30pm • **LUV 'N' ORION AND THE LUCKY DOC**: Mixed media works by Wilfred Kozub • Until Nov. 21

CLUBS/LECTURES

HALLOWEEN CRITICAL MASS Ride City Hall, South end, 102A Ave, 100 St, www.critical-mass.org • Oct. 31 (5pm)

EDMONTON CONVENTION & TRADE CENTER 10186-106 St (428-6223) • **ART STORYBOARD** until Feb 8 • **PUBLIC RELATIONS** Carole Condé and Karl Beveridge, Trans-figurative Images: Global Visions Video Lounge; until Nov. 29 • **DISCOVERY GALLERY** Glassworks by Tedd Salmonoff and Daniel Petersen; until Nov. 1 • **HOLIDAY CELEBRATION OF CRAFT**; Nov. 5-Dec. 24

GIORDANI GALLERY 10080 Jasper Ave (429-5066) • Open Wed and Sat 12-4pm; anytime by appointment • **FALL SHOW 2003** Arts by Alka Taniguchi, Alex Cameron, Ruby J. Mah and others • Until Nov. 19

GREAT WEST SADDLERY BUILDING 10137-106 St, 2 (428-6223) • Open Tues-Sat 11am-5pm; Sun 12-3pm • **EGAS 11TH ANNUAL EXHIBITION** Artworks by the Edmonton Contemporary Artists Society • Nov. 7-26 • Opening reception: Fri, Nov. 7 (6-8pm) • \$2

VOICE FOR ANIMALS St. Joseph High School, 1080-101 St (490-9903) • Open Tues-Fri 8am-4pm; Sat noon-5pm • **PROJECT ROOM**: BLU-97 ROMBLETS Mixed media installation by Elmar Whidden • **MUSIC SPACE: DOLMES** Sculptural/installation work by Gillian Collier • Until Nov. 8

PRINCE OF WALES ARMOURIES 1040-108 Ave (425-9280) • Edmonton Weavers' Guild • \$2 (or \$1 plus Food Bank donation)

ROWLES & COMPANY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm; Sat noon-5pm • Oil, acrylic and watercolor paintings and sculptures by a variety of

Alexander reads from her novel, *Love Is an Octopus*. Wed, Nov. 5 (7:30pm) • Talk by Maureen McTeer, author of *In My Own Name*, and Jennifer Duncan, author of *Frontier Spirit: The Brave Women of the Klondike*. Thu, Nov. 6 (7:30pm) • Speak Spanish: Spanish book club meeting; First Fri each month (7pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • Poetry with Phil Jagger • Fri, Oct. 31 • 10pm door

Alexander reads from her novel, *Love Is an Octopus*. Wed, Nov. 5 (7:30pm) • Talk by Maureen McTeer, author of *In My Own Name*, and Jennifer Duncan, author of *Frontier Spirit: The Brave Women of the Klondike*. Thu, Nov. 6 (7:30pm) • Speak Spanish: Spanish book club meeting; First Fri each month (7pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • Poetry with Phil Jagger • Fri, Oct. 31 • 10pm door

SEAGERS & SADDLERS 10242-106 St (423-5014) • Large tavern with pool tables, restaurants, shows. Members only

THE ART & LEISURE CENTER OF EDMONTON (GLCC) Suite 45, 9912-106 St (428-3234) • Open Mon-Fri: 1:30-5:30pm; 7-10pm • Support groups, library, youth group and discussion nights • Women's Coming Out Group: For adult women of all ages who are questioning their sexual orientation; free pre-register; starts Mon, Nov. 3 (7:30pm) Disc 8

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St (428-0564) • **COMING OUT WORKSHOPS**: Concerned about coming out? Self-acceptance? Sexual health and HIV/AIDS? Homophobia vs. Feeling good about yourself? Thursdays 7-9pm • **OUTLINE**: A support group for gay men who are questioning their sexual orientation; free pre-register; starts Mon, Nov. 3 (7:30pm) Disc 8

GAY WOMEN'S OUTREACH GROUP (GWCG) 45, 9912-106 St (428-3234) • A safe place for adult women who are questioning their sexual orientation or just newly lesbian or bisexual. Trained facilitators and speakers. Runs every Mon • Mon: Nov. 3-Disc 8 (7-9:30pm) • Free • Pre-register by phone or e-mail: gwcadmin@telus.net

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton, 600 101 St (428-3234) • www.youthunderstanding.ca • **Every Sat** (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

ICARE 702A, 10242-105 St (448-1768) • www.carecenter.ca • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS.

HIV NETWORK OF EDMONTON SOCIETY 103, 10550-103 St (428-7422) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referral, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.carecenter.ca • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCC, Suite 45, 9912-106 St • Meetings every second Thursday each month

• Meetings every second Thursday each month

FLAG GLCC, Suite 45, 9912-106 St (462-5258)

• Meetings every third Tuesday of the month at 7:30pm

• Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

THE ROOT 104-105, 104-106 St (428-3140) • Open Tues-Fri 8pm-11pm • **Fr: Hot Bed Contest** (8pm-midnight) • **Di Janney** • **WED: Bettie Strip** with Weebs Lov, Sticky Vicky, DJ Alvaro • **THU: Rotating shows**: Ladonna's review, Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • **FRI: Upstarts**-Euro Blits: New European music with DJ Jazzy • **SAT: DJ Jazzy** and male stripper **Downstarts**-female stripper • **SAT: EWTN** Sat like new movie • **SUN: Upstarts**-Monthly game show, DJ Jazzy • **MON: New music with DJ Dan and Mike Downfalls**-drama music • **SUN: Betty Ford** (Incongruous Clinic Show: Beer Bath; every long weekend with DJ Jazzy • **TUE-Thu 1 (\$member)/\$4 (non-member)**; Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

SECRETS BAR AND GRILL 10249-107 St (901-1980)

• Lesbian and gay bar/restaurant

TRANSPLANT/TRANSFORM SUPPORT GROUP crgt@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOMEN'S COMING OUT GROUP GLCC, 45, 9912-106 St (428-3234) • A safe place for adult women who are questioning their sexual orientation or just newly lesbian or bisexual. Trained facilitators and speakers. Runs every Mon • Mon: Nov. 3-Disc 8 (7-9:30pm) • Free • Pre-register by phone or e-mail: gwcadmin@telus.net

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton, 600 101 St (428-3234) • www.youthunderstanding.ca • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SWAK-A-DOO-WOP Jelly and Hyde Pub, 10610-100 Ave (468-6935/488-2772) • Presented by SWAK Productions

• A kitschy cabaret tribute to the popular doo-wop vocal groups of the 1950s • Oct. 30-Nov. 7 (8pm • \$12.50; adult), \$15 (door) • Tickets available at the door, by phone at 477-0828

THEATRE

AMADEUS The Citadel, Shadler Theatre, 9828-101A Ave (425-1820) • David Storch stars in death of Mozart's production of Peter Shaffer's 1984 play about the mediocre but prosperous 18th-century composer Antonio Salieri and his all-consuming jealousy of the seemingly god-given talent of his uncouth, lesser-known rival, Wolfgang Amadeus Mozart • Nov. 8-30 • Tickets available at Citadel Theatre box office

LIVE YOUR DREAM AND STYLISH THINGS Circa, Rice, Theatre, 9828-101A Ave (425-1820) • Vern Thiesen directs Annie Dunnigan, Chris Bulloch, Adrienne Merrell and Jared Matsunaga-Tumbull in Kim McCaw's stage adaptation of five stories from the pen of irascible Canadian children's author Robert Munsch • Until Nov. 16 • Tickets available at Citadel Theatre box office

SWAK-A-DOO-WOP Jelly and Hyde Pub, 10610-100 Ave (468-6935/488-2772) • Presented by SWAK Productions

• A kitschy cabaret tribute to the popular doo-wop vocal groups of the 1950s • Oct. 30-Nov. 7 (8pm • \$12.50; adult), \$15 (door) • Tickets available at the door, by phone at 477-0828

Continued from page 59

Tue evening and Sat matinee, Two-For-One. Fri, noon, 7 • Tickets available at TIX on the Square

SURVIVAL: THE IMPROVISATION GAME The Third Stage, 11516-103 St (424-6304) • Live, competitive improvisational comedy with "an element of danger" Oct. 31 (9pm), Nov. 7, 14, 28 • \$5 • Tickets available at the door

SWAK-A-DOO-WOP See What's Happening Downtown

THEATRESPORTS Varscona Theatre, 10329-83 Ave (448-0695) • Presented by Rapid Fire Theatre • Teams improvise, create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Fri (11pm) • Tickets available at phone # 448-0695 • Web: [humourtheatres.com](http://www.humourtheatres.com) Fri, Oct. 31

UNDERNEATH THE LINER Varscona Theatre, 10329-83 Ave (434-5564/40-1737) • Presented by Shadow Theatre Company • A one-woman show by Jimi Galloway • Jimi Galloway is a one-woman show about an introverted Dutch librarian who becomes obsessed with solving the mystery of who returned a book to the overnight deposit box 113 years after it was due, and who eventually winds up tracking the book's owner across China, Germany and America • Until Nov. 2 • Tue-Sat (8pm); Sat, Sun (2pm) Tues 10am-5pm • Wed-Mon (7pm) • \$20 (adult)/\$12 (student/senior) • Pay-what-you-can • Sat, Sun (7pm) • Tickets available at TIX on the Square

WE DON'T PAY WHAT WE PAY Timms Centre for the Arts, U of A Campus, 84 St, 10400 84 St (434-9095) • Presented by the students of King McCaw drama students Fols' comedy about a housewife who sparks a chain reaction of outrageous events when she steals some food from a supermarket during a not protesting rising prices and lowered wages • Oct. 30-Nov. 8 (8pm); Sat, Sun (2pm) • Free • 6:30pm matinee; no performances on Sundays • Sat, \$8 • Sun, \$6 • Tickets available at Timms Centre box office

EVENTS WEEKLY

Fax your free listings to 426-2809 or e-mail them to listings@ab.ca. Deadlines is Friday at 3pm.

CLUBS/LECTURES

CULTS OF CELEBRITY: ST. ELVIS AND ST. DIANA Room L-3, Humanist Centre, U of A Campus, Saskatoon Dr, 1111 Jasper Ave (454-1231) • A presentation on grieving and supporting those who grieve • Mon, Nov. 3 (10am-noon)

OPPORTUNITY UNLIMITED NETWORKING GROUP See What's Happening Downtown

PUBLIC DELIBERATION ON SUSTAINABLE ACCESS TO FRESH WATER Woodcroft Library (454-8013) • Discussion presented by the Alberta Council for Global Cooperation • Sat, Nov. 1 (4pm) • Free • Pre-register

T.A.L.E.S. EDMONTON (433-2932) • Storytelling Invitations: Every 2nd Fri (8pm) • The oral tradition of storytelling (be a listener or a storyteller)

THE TIBETAN BUDDHIST MEDITATION SOCIETY: GARDEN SAMITEN LING 1140-101 St (479-0914) • Learn about Tibetan Buddhism and the practice of Kuan Yin Meditation of compassion and loving-kindness • Every 1st Sunday (10am-1pm); advanced

VEGAN SOCIAL 2nd Fl, 10382 Whyte Ave (988-2713) • With cookbook author Sarah Kramer • Mon, Nov. 3 (7pm) • Free

VOICE FOR ANIMALS See What's Happening Downtown

WORLD VISIONS WORK BEEE Oriona Armory, Global Visions office, 9722-102 St (414-1052) • Sat, Oct. 9 (1pm)

GREEN IS GOLD ECO-COMMUNITY THINK (Baldwin's) Limite, Baldwin's Books & Music • Features: Elizabeth May, Anna Lappe, and more. Topics include environmental racism, Indigenous peoples and climate, industrial exploitation of the boreal forest, fossil-free living and natural building • Nov. 1-2 • \$25 (student)/\$35 (non-student) • Tickets available at SWU info booth

HALLOWEEN CRITICAL MASS RIDE See What's Happening Downtown

JACK LAYTON La Cite Francaise, 8627-91 St (437-2269/913-8573) • www.ndp.ca • Jack Layton speaking on

QUEER LISTINGS

ALBERTA LEGISLATURE See What's Happening Downtown

ALEXIS (454-5449) • A support group, local chapter of the International organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES See What's Happening Downtown

BUDDYS NITE CLUB 11725 Jasper (468-6559) • Open 9-3

• Dance, sing, drink, play pool • Boys & Boys Free pool, DK

Office: 4100 82nd Street • Drop-in or call 103-108 St • Deadline is noon the Tuesday before publication.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

DIGNITY EDMONTON (482-6845) Support community for lesbigay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (423-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC) See What's Happening Downtown

GAY MEN'S OUTREACH CREW (GMOC) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARAE See What's Happening Downtown

ILLUSIONS SOCIAL CLUB See What's Happening Downtown

INSIDE/OUT 100 U of A Campus • Monthly meetings for gay, bisexual, transgender, and queer (GBTQ) faculty, graduate student, academic, staff, allies and supporters of the U of A to work and network in a supportive environment (fall and winter terms). Contact Kris Wells (kwell@ualberta.ca) or Marlene Wohrman (mw@ualberta.ca) for info

LAMBDA INTERNATIONAL COMMUNITY CHURCH Gainesau United Society 1149-84 Ave (449-3378) • Every Sun (7pm) • Worship services. Serving the gay, lesbian, bisexual and transgendered communities

LIVING POSITIVE www.connect.ab.ca/livpos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support group, peer counseling. Daily drop-in

LUTHERANS CONCERNED www.lcwca.org (426-0995) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching; beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

INTERFAITH HALLOWEEN FESTIVAL See What's Happening Downtown

LATIN PARTY Hellenic-Canadian Community Hall, 10450-116 St (940-4234) • Latin fiesta with music by Energia • Sat Nov. 1 (7pm) • \$15

PLAC See What's Happening Downtown

POLICE LIASON COMMITTEE (421-2277/877-882-2011, ext. 2081) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSMASSEXUAL TRANSGENDER SUPPORT GROUP See What's Happening Downtown

WOOD (454-1231) • Gay nightclub, Every Sun-Tue 7-2am+ banner with Tracy Evans Ward; game show. Every Fri free pool. Every weekend: open stage, dance with DJ Arrow Chaser • No membership needed

WOMEN'S COMING OUT GROUP See What's Happening Downtown

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

SPECIAL EVENTS

BLACK AND WHITE FUNDRAISER Festival Place, 100 Festival Way, 10th floor • Sat, Nov. 1 (7pm) • \$100 ticket price includes dinner, entertainment, auction, raffle, and a silent auction featuring music by Supertroper (ABA's tribute band)

• Sat, Nov. 1: \$100

CHEFS FOR UNICEF Sutton Place Hotel (473-5440) (formerly Sheraton Grande) • Gala featuring Sir Roger Moore. Fundraiser for UNICEF's Go Gifft campaign • Thu, Nov. 6 (6:30pm, cocktail) • \$250 (dinner)

GLOBAL VISIONS FILM FESTIVAL See What's Happening Downtown

INTERFAITH HALLOWEEN FESTIVAL See What's Happening Downtown

LATIN PARTY Hellenic-Canadian Community Hall, 10450-116 St (940-4234) • Latin fiesta with music by Energia • Sat Nov. 1 (7pm) • \$15

musicians

New Original recordings Wanted

Est. label and production house now accepting unsolicited material for professional distribution at "MIDEM, France." We shop for distribution, Lic./Sync. Pub and label deal in foreign territories. All styles no rights taken • Label space. Some inquiries only. Phone Jack Cooper - 180-417-5526 e-mail: kationa@shaw.ca

WWW.180-1810.COM (www.180-1810.com)

Young energetic guitar/vocalist looking for bass player to start original project with infl. AFI, String Out. Have line for a good Contract. 975-2009. WWW.180-1810.COM (www.180-1810.com)

volunteers

One Voice One Dream Productions is looking for an experienced pianist for upcoming charity show. Call Cody @ 902-1525. na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors needed for a unique play celebrating Edmonton's 100th Anniversary. M-F, all ages, cultures encouraged to audition. Ph Alex 452-2767. Deadline: Oct. 31 na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors needed for a unique play celebrating Edmonton's 100th Anniversary. M-F, all ages, cultures encouraged to audition. Ph Alex 452-2767. Deadline: Oct. 31 na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003

Actors, cameramen, editors, administrator wanted Movie to be shot in Edmonton. 15 actors 25-65 yrs e-mail: Kam_maneek@yahoo.com na1003



alt sex column

BY ANDREA NEMERSON

Leaving normal

Dear Andrea:

I need to pay a woman for phone sex. It's the only way I can achieve an orgasm. I beg girls to humiliate me. The nastier they are, the more I enjoy it. They make fun of me and laugh at me. I even beg to have my orgasm denied to me. I thank them and ask if I may call and pay them again. Please tell me if this is normal behaviour and what I should do.

Love, Phone Phreak

Dear Phreak:

Sitting on a cabinet in my office is a strange little artifact: a scale-model dirigible spring-mounted on a mini-plinth bearing the words "Define Normal." My artist friend Bruce made it for me after I'd repeatedly bugged him to explain "norm" versus "average" versus "mean," and to tell me the difference between "mean" and "median" while he was at it.

So what is normal, and why do people care? I don't know and I don't care. I do know what people mean by "Am I normal?" and, while the concept may have much to do with what we might call "standard deviations." These people, like you, just want to know if other people do the thing they're doing and if it's harmful. In your case, obviously other people call phone sex services; you can't be keeping them all in business all by your lonesome. And the woman on the other end of the line may be bored, but you're paying her rent. Putting all of your sexual eggs in one basket, "normal" or not, does not strike me as particularly salutary, but if you're perfectly content to do so, you're under no obligation to change. So there's your answer. I hope you like it.

Not everyone can be soothed by a quick wave of the "Yes, other people do it and no you're not hurting anyone" wand. If you were raised in the bosom of a religion that regarded masturbation as an abomination in the eyes of Name-That-Deity, you're going to need some longer-term intervention. I'm also not going to pretend to every weirdo who comes along asking if he's normal that yes, of course, everyone does what he's doing. The oddly decorous continental gentleman who gets off on rustling bolts of taffeta? Freak. The guy who likes to have flies walk their tiny, tickly feet over

his private parts? Superfreak. Being weird is not the same as being bad, however—at least I hope not. Should I turn out to be wrong about this, I'll see you all in Hell.

Love, Andrea

The humpty dance

Dear Andrea:

I had a girlfriend who would have me hump her thigh when she didn't feel like being penetrated. I got hooked, and now I love humping a woman with nice legs. Is this normal?

Love, Humpty

Dear Hump:

Leg-humping is common among teenagers, dogs and certain lesbians but fairly rare as an intercourse substitute among adult human heterosexuals. So what? What did I just tell Phone Phreak? A behaviour doesn't have to be common in order to be harmless. Still, I know for a fact that a personal ad reading "Single man seeks single woman. I do not care for intercourse and prefer to just hump your leg" would not generate many responses.

Love, Andrea

Thanks, and come again

Dear Andrea:

I am a 21-year-old male. I heard this is rare, but I can have multiple orgasms. I love it and so does my girlfriend, but I'm afraid this will go away when I'm older.

Love, Multi Man

Dear Man:

Thank! I knew I forgot something in my response to Phreak but damned if I could remember what. Of course—people associate "abnormal" with "pathological" and forget about all the happier examples of abnormality. Male multiple orgasm is abnormal as hell. Even most of the men who claim to be so gifted turn out, upon further examination, merely to be quick on the bounce-back (short refractory period) or something similar. Whether you're staying hard and going straight back through the sexual response cycle (excitement, plateau, orgasm) or going soft but experiencing distinct, repeated build-up-and-release-type sensations, you are a rara avis indeed.

Unfortunately, rare birds are hard to study. I doubt whether anyone knows if you'll outgrow your ability, but I don't see why you would. Maybe much later you will, when your testosterone levels really begin to drop, but that's a long way off. All kinds of wretched stuff could happen to you before then, so don't borrow trouble.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

CLASSIFIEDS

Continued from previous page

volunteers

Chinese Canadians

Did your family run a Chinese Restaurant in Alberta? Did you spend a lot of your childhood helping out rolling eggrolls, deveining shrimp and waiting tables? Do you want to share your expertise? A local film crew wants to hear and document your stories. Contact chop suey@interbaum.com

na109

ESL Tutors urgently needed! If you have been looking for a volunteer opportunity, this may be the one for you. Call P.A.L.S. at 424-5514 to help someone learn English as a second language. Training and materials are provided. PW1030

Brain Neurobiology Research Program at U of A seeks individuals suffering from SOCIAL PHOBIA for research study Ph 407-3906. Reimbursement provided.

na109

Brain Neurobiology Research Program at U of A seeks individuals suffering from SEVERE PMS for research study Ph 407-3775. Reimbursement.

na109

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS for research study Ph 407-3221. Reimbursement.

na109

Volunteer drivers wanted: Join our team. We supply a gas honorarium to cover costs. Flexible volunteer hours. Call Mon-Fri 10:00-4:30 732-1221 for information.

na109

Coats for Kids and Families: Donate gently worn coats to those who require them. Drop coats off at any Page the Cleaner in Edmonton.

na109

THE SUPPORT NETWORK: 24 hour distress line offer volunteers: training in communication skills, crisis and suicide prevention, etc.

Next training starts in October. Visit www.thesupportnetwork.com for details or call The Support Network at 732-6648.

na109

Become a mentor in a program for immigrant youth. Volunteer mentors will work with small groups or one-on-one with immigrant and refugee youth in Grades 1-6. Call Suzanne 423-9677.

na109

FOOD HOT BOMBS FOOD HOT BOMBS anti-poverty group needs volunteers to cook, clean, and drive.

Sat, 100, 10115-105 Ave., vabtale. mae@yahoo.ca

na109

★★★ MUSIC LESSONS ★★★

GUITARS ★ AMPLIFIERS ★ KEYBOARDS ★ DRUMS

PA & RECORDING EQUIPMENT ★ ACCESSORIES

SALES ★ SERVICE ★ RENTALS ★ CONSIGNMENTS

BUY ★ SELL ★ TRADE ★ RENT

★★★ MUSIC LESSONS ★★★

★ PRIVATE LESSONS OFFERED ★

★ BY QUALIFIED INSTRUCTORS ★

★ TO STUDENTS OF ANY AGE ★

★ AND MUSICALABILITY ON ★

★ MOST INSTRUMENTS & VOICE ★

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

40th Anniversary

Sale on Now

WE BUY GUITARS

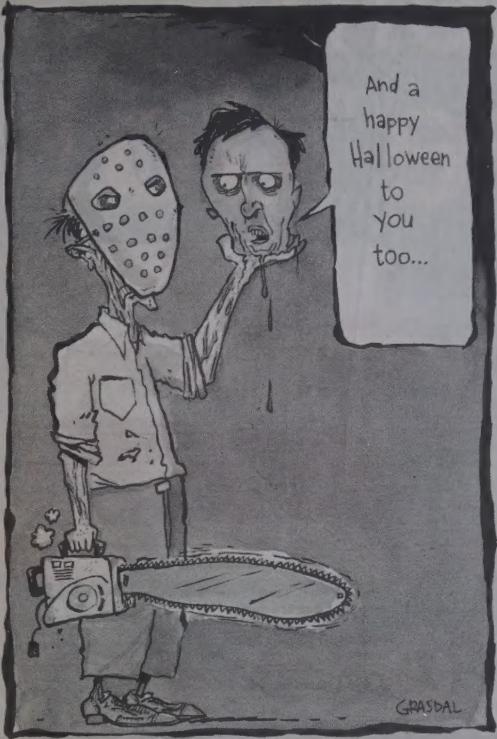
433-0138

10848 - 82 Avenue, Edmonton

na109

DRUMS DRUMS DRUMS DRUMS

HEY EDDIE! by GRASDAL



GRASDAL

ALL-MALE LIVE CONNECTIONS

Talking Classifieds • Uncensored Erotic Stories



www.cruiseline.ca

Enter FREE trial code 2315

Bill a membership to your phone!
Call 1-900-451-2853, 75 minutes for \$24.95!

80-413-7122

CHAT just got better!



NOW,
Chat LIVE
right across
Canada!

GrapeVine PERSONALS

20,000 CALLERS DAILY!

Women Always FREE:

418-3636

FREE 2 Hour Trial for MEN:
418-4646

The GrapeVine Club Inc. does not prescreen callers. Free local Edmonton call. Must be 18+. Fun and confidential. Limit one free trial account per home phone number.

QUEST PERSONALS™

CALL • CLICK • CONNECT™

www.questpersonals.com

Flirt Shamelessly!
Always free for women!



Try it FREE!

Edmonton's busiest live chat!

780-669-2323

access code: 6496

75 min Instant Membership: 1-900-677-4444 \$25/call

NEW! txt flirting!

Simply text "FLIRT" to DATING (328464) and start flirting like never before! For more info, visit www.questconnects.com.

QP assumes no liability when using any of these services. 18+. FM 2003.
Certain restrictions may apply to all promotions. *All text messages sent and received cost 25 cents.

...got selection?

we do!



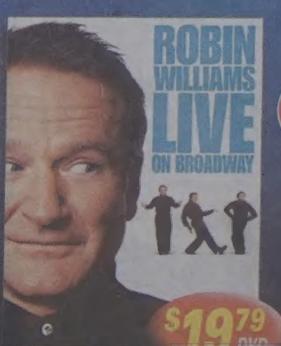
FUEL Natural Selection



TRAVIS 12 Memories



THE TREWS House Of Ill Fame



Downtown Edmonton: 10232 106th Street 424-6000

Edmonton South: 3110 Calgary Trail South 433-6400 / Red Deer: 5239 53rd Avenue 340-0500

ADVERTISING ACCURACY: We aim for the utmost accuracy in our advertising, but the occasional error can occur. Any error will be corrected as soon as it is recognized and customers purchasing merchandise so affected will be advised immediately of correction. A&B Sound Ltd. reserves the right to limit quantities.